198

ṢAD KALIMAH, ETC.

DATED 937 (1530–1)

The apothegms of ʿAlī b. Abī Ṭālib[1] with an anonymous interlineary versified Persian translation; followed by ʿAlī's Arabic prayers

SUBJECT AND ARRANGEMENT. The Arabic text of this collection of wise sayings attributed to the fourth caliph opens in the usual manner (though without any preface), but there are considerable variations from the text used by Rashīd i Vaṭvāṭ in making his metrical paraphrase. The Persian metrical paraphrase given here is similar to that described in no. 197 (3) above but though the two copies open identically there are great differences in the subsequent order and contents and the manuscripts evidently represent distinct recensions. The manuscript begins:

لو كشف الغطاء ما ازددت يقينا

گر اجل بر دارد از پیشم حیوة مستعار در یقین من نیفزاید بذات کردگار

The apothegms are followed (fol. 18*b*) by *Munājāt* or Prayers (in Arabic) attributed to ʿAlī, beginning:

لك الحمد يا ذا الجود والجد والعلى تباركت تعطى من تشاء وتمنع الهى وخلّاقى وحرزى وموئلى اليك لدى الأعسار واليسر افزع الهى لئن أعطيت نفسي سؤلها فما انا الخ

MEASUREMENTS, ETC. 33·1 × 20·9 cm.; the written surface measures 17·4 × 11 cm.; 3 lines of Arabic text, and 3 groups of 2 lines of Persian text (after fol. 18*a* all lines of Arabic); 26 folios.

WRITING AND PAPER. The Arabic text is written in a superb large *Ṣulṣ*; the Persian text is in a smaller *Naskh*. The paper is polished and rather thin and brittle. The margins have been fitted a little later.

BINDING. The dark brown leather binding is rubbed and a gold superimposed frieze is only partially preserved; the spine has been repaired in the 18th century.

DATE AND SCRIBE. The transcription is dated (fol. 18*a*) 'during the months of the year 937' (1530–1) and is signed by Maḥmūd ibn Siyāvush. This calligrapher, who is generally known as Khwājah Maḥmūd, was the son of Isḥāq Siyāvush; he had the *takhalluṣ* of Mukhliṣ; and later adopted the honorific Shihābī when he joined the service of Shāh Ḥusain Balkhī Shihābī. He studied under the famous Mīr ʿAlī of Herat, and after living for a time at ʿUbaid Khān's court at Bukhara he returned to Herat to enjoy the patronage of Shāh Ḥusain. He died *c.* 960 (1553).[2]

[1] See nos. 126, 180, and 197 above.

[2] See C. Huart, op. cit., p. 354; Ghulām-Muḥammad Haft-qalamī, *Taẕkirat i Khvushnavīsān*, p. 83 with note; Mīrzā ʿAbd al-Muḥammad Khān *Paidāyish i Khaṭṭ u Khaṭṭāṭān*, pp. 231–3.

ILLUMINATION. Foll. 1*b* and 2 are elaborately illuminated. On fol. 1*b* is a large baroque *'unvān* in blue, gold, and colours enclosing the title in white *Sulṣ*. On fol. 18*b* is a smaller *'unvān* with a similar title. The whole of the text area of these two pages is filled with floral designs on a gilt ground, except that the text proper has a plain ground. In the borders are gold and pink arabesque scrolls. The margins of foll. 1*b*–2 are also filled with a variety of coloured floral forms, drawn rather large, on gold. The text area of the other folios is similar, but the borders have simplified gilt ornamentation, and the margins have gilt tree and flower designs, stencilled. [A. J. A.]

199

ṢAD KALIMAH

EARLY 16TH CENTURY

The Apothegms of 'Alī b. Abī Ṭālib, with the metrical Persian paraphrase of Rashīd i Vaṭvāṭ[1]

MEASUREMENTS, ETC. 24·0 × 15·0 cm.; the written surface measures *c.* 15·4 × 7·5 cm.; 3 lines of Arabic text, 2 lines in horizontal and 2 groups of 4 lines in oblique script of Persian text; 19 folios.

WRITING AND PAPER. The writing is particularly elegant *Nasta'līq*, within gold and blue rulings. The paper is semi-polished and rather thin.

BINDING. The outside of the eighteenth-century Turkish cover consists of boards covered with mottled ivory and green paper leaving visible the brown leather spine and edges; the inside is of pale orange paper.

DATE AND SCRIBE. According to the colophon, which reads مشقه العبد سلطان محمد خندان غفر ذنوبه وستر عيوبه: 'This book is penned by the servant of Allah, Sulṭān Muḥammad Khandān, may Allah pardon his sins and overlook his shortcomings', the copyist of this manuscript was the famous scribe Sulṭān Muḥammad Khandān.[2]

ILLUMINATION. On fol. 2*b* is an *'unvān* illuminated in gold and blue and a little black and with foliage scrolls bearing red flowers, embodying in red ornamental the motto الله ولا سواه. Autograph notes on fol. 1*b* are contained within a decoration of irregular contour ornamented with blue foliage scrolls on a gold ground and a central motive and stylized edging in colour and black.

SEALS AND INSCRIPTIONS. The manuscript was formerly in the private library of Shāh 'Abbās I (985–1038 (1587–1629)) who, as indicated in the autograph note by this ruler on fol. 1*b*, dated 1009 (1600–1), called upon the famous scholar Shaikh Bahā' al-Dīn al-'Āmilī to edit and correct these aphorisms. The note runs الحمد لله تعالى والملك له حضرت

[1] See nos. 126 and 180 above. [2] See no. 183 *ante*.

علامی مولانا وشیخنا بها الدین محمد سلمه الله تعالی این کلمات قصار حضرت شاه ولایت علیه السلام خوب صحیح فرماید تا نسخه برای زیارت دائم از روی آن بنویسند انشا الله تعالی عباس صفوی ۱۰۰۹

'His erudite eminence, our master and guide Bahā al-Dīn Muḥammad al-'Āmilī . . . deigns to undertake the careful correction (for صحیح read تصحیح) of these brief sayings of his Eminence and supreme Holiness ('Alī), peace be upon him, in order that from his work a copy may be prepared (of the sayings, for me), to which I can constantly refer, by the grace of Allah, the All Highest! 'Abbās Ṣafavī, 1009.' Appended to this command is the scholar's reply هو الغنی چون نسخه تصحیح شده حاضر بود معاً شرف زیارت را نایل باد در صورتی که باز تصحیح این کتاب لازم است امر اعلی امتثال شود بهاء الدین محمّد العاملیّ: 'As an emended manuscript (of the sayings) lay ready to my hand, let it attain the honour of (your Majesty's) instant inspection. If (your Majesty should consider) indispensable the further emendation of this book, (your) august command shall be performed.'

A note on fol. 2 penned at Shiraz by a cadi who was spiritual adviser to a deceased hereditary prince vouches for the genuineness of the autograph notes of Shāh 'Abbās I and Bahā' al-Dīn. On fol. 2 are also the *ex-libris* of Muṣṭafā ibn al-Ḥājj Aḥmad and Sayyid Muḥammad Bīsam (?) ibn Sayyid Shaikh 'Alī and the date 1228 (1813).

There are two seals of ownership on foll. 1 and 1*b* and five on fol. 2.

On fol. 1 Fatḥ 'Alī Shāh Qājār (reigned 1212–1250 = 1797–1834) has written مرحوم شاه عباس خشنویس [*sic*] بوده از درجه خط بخوبی معلوم میشود مرحوم شیخ هم اسم خودرا خیلی قشنگ نوشته معلوم است اگر خودشان دارای هنر نبودند این همه تشویق از هنرمندان نمیکردند در این مطلب همین صفحه و خطشان سند است بد کاغذیست فتحعلی قاجار

[E. B. and A. J. A.]

200

TWO POEMS OF JĀMĪ

DATED 941 (1535)

A manuscript of Jāmī's Mu'ammā, followed by his I'tiqād-nāmah

SUBJECT AND ARRANGEMENT. The *Mu'ammā*, Enigmas on the Names of God, composed in *fard* or single couplets, begins on fol. 1*b*:

الله

نیست حدّ خامه از نام آلٰه دم زدن باید زبان دارد نگاه

Then comes (10*b*) the short *maṣnavī* poem entitled *I'tiqād-nāmah* or Catechism, a rudimentary exposition of the Muslim creed, for which see Ethé, *India Office Catalogue*, i, col. 771 (no. 1381).

MEASUREMENTS, ETC. 26·4 × 16·3 cm.; the written surface measures 14·6 × 7·4 cm.; 2 columns of 12 lines; 21 folios.

WRITING AND PAPER. The writing is a graceful *Nasta'līq* within gold, green, and white rulings. The gold-sprinkled paper, deep ivory, green, rose pink, buff, and grey, is polished and set within wide margins of more coarsely gold-sprinkled rose pink or blue-green paper.

BINDING. The outside of the cover, which has a new spine, is of red leather with a gilt, slightly sunk, central medallion with two pendants and corners and a gilt cord border; the inside is of plain red leather with gilt line borders.

DATE AND SCRIBE. The manuscript was copied at Bukhara by Mīr 'Alī al-Kātib al-Sulṭānī in the month of Rajab 941 (January 1535).

Mīr 'Alī[1] was the renowned calligrapher of *Nasta'līq* who worked at Herat under Sulṭān Ḥusain Mīrzā, and was carried off to Bukhara, with other artists, by the Uzbegs, apparently after the sack of the city in 941, the date of this manuscript.[2] According to Ghulām-Muḥammad Haft-qalamī (*Tazkirah i Khvushnavīsān*, pp. 49–54) Mīr 'Alī al-Kātib was the son of Maḥmūd 'Rafīqī', a Sayyid of Herat, and studied under the celebrated Sulṭān 'Alī al-Mashhadī. He wrote poetry with the *takhalluṣ* (pen name) of Majnūn, and was the author of two books, the *Rasm al-Khaṭṭ* or *Khaṭṭ u Savād*, and the *Risālah i Nāz u Niyāz*, copies of which are preserved.[3] He died about 950 (1543–4).

ILLUMINATION. The manuscript is finely embellished. On fol. 1 is a beautiful rosette in gold, blue, and black, with black and coloured fleurons and foliage forms bearing white and red flowers. It is set within a rectangular groundwork of irregular shape (a part of which is of gold-sprinkled blue paper), within gold, white, and green lines. On fol. 1*b* is a splendid *'unvān* in the characteristic 16th century style of Bukhara, in lapis and gold of two tints with foliage forms bearing white flowers and fleurons in black and colour. On fol. 10 is an equally splendid rosette in lapis and gold with fleurons in black, green, and red; the names and titles of the patron of the manuscript, originally inscribed on its gold ground, have been erased. On fol. 10*b* is an *'unvān* of similar style to that on fol. 1*b*, with foliage forms bearing red, white, and yellow flowers, containing in white script the title of the second work. The names of Allah forming the subject matter of the enigma contained in each couplet of Jāmī's work are inscribed in white on panels between the couplets, beautifully ornamented in gold, black, and colours in a similar style to the *'unvāns*. The colophon is surrounded by a decoration of floral arabesques in gold.

SEALS AND INSCRIPTIONS. There are erased seals of ownership on fol. 1 and below the colophon is the seal of one Niẓām al-Mulk, dated 1046 (1636–7).

[E. B. and A. J. A.]

[1] See Huart, p. 227.
[2] See Sakisian, pp. 84–5 and note.
[3] See Ethé, *India Office Catalogue*, i, col. 1592, no. 2931.

201

RAUẒAT AL-AḤBĀB

EARLY 16TH CENTURY

The Rauẓat al-aḥbāb or 'Garden of Friends', by Jamāl al-Ḥusainī, transcribed early in the 16th century

SUBJECT AND ARRANGEMENT. Jamāl al-Dīn 'Aṭā Allāh ibn Faẓl Allāh, known as Jamāl al-Ḥusainī al-Shīrāzī was the nephew of Aṣīl al-Dīn 'Abd Allāh al-Ḥusainī, who was summoned to Herat by the Timurid ruler Sulṭān Abū Sa'īd (855–72 = 1452–67). Culture was then, as we know, at such a low ebb within the realm of this prince that he had perforce to import from the more advanced lands of western Iran theologians, painters, and scribes, and Aṣīl al-Dīn acquired within the Timurid realm a high reputation for saintliness, was appointed preacher in the great mosque at Herat during the reign of Sulṭān Ḥusain, and died in this city in 883 (1478). Under the patronage of Mīr 'Alī Shīr,[1] he assisted his nephew in compiling the present work; the first book was completed in 888 (1483), and the entire work in 900 (1494), Jamāl al-Ḥusainī died many years after this date and the fall of the Timurids, viz. in 926 (1520), or 930 (1523), the first year of Shāh Ṭahmāsp's reign. The present copy of 'The Garden of Friends, concerning the History of the Prophet, his Family Companions, and successors', contains only the first *maqṣad* (of three). For a detailed description of the whole work, see Ethé, *India Office Catalogue*, i, coll. 64–65 (no. 145).

MEASUREMENTS, ETC. 25·4 × 17·9 cm.; the written surface measures 19·0 × 10·4 cm.; 25 lines; 303 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq*. The paper is polished, and thin.

BINDING. The outside of the handsome cover is of black morocco ornamented with a sunk central medallion with two pendants having a gold ground ornamented with a design of foliage scrolls and stylized Chinese cloud forms. The inside is sumptuously decorated; it is of tawny red leather with a sunk central medallion with two pendants and sunk corner-pieces with a curvilinear inner side; the scrollwork is unusual in its details.

DATE AND SCRIBE. This copy is apparently a transcript of the author's autograph, dated 11 Ẕū'l-Ḥijjah 888 (10 January 1484), and the original colophon has been copied *in extenso*. The manuscript is unsigned and undated, and appears to have been copied towards the beginning of the 16th century.

ILLUMINATION. On fol. 2*b* is an *'unvān* in blue and black with coloured flowers and an inscription (الله ولا سواه) in Cufic.

[1] Celebrated minister of Sulṭān Ḥusain; poet and literary patron.

SEALS AND INSCRIPTIONS. On fol. 2 is a bibliographical notice of the work taken from the *Kashf al-Ẓunūn* of Ḥajjī Khalīfah,[1] which correctly reproduces the title and states, also correctly, that the work consists of two volumes, compiled by Jamāl al-Dīn 'Aṭā' Allāh at the request of the famous Mīr 'Alī Shīr Navā'ī. There are also seals of ownership of 'Abd al-Qādir, and of the Nādir al-Mulk Humāyūnshāhī, an officer under Humāyūn, son of Bābur, Emperor of Hindustan (937–63 = 1530–56); the latter seal is dated 979 (1571–2). As shown by the *ex libris* of two Turkish owners, Ismā'īl ibn Muḥammad, called Kūchuk Chelebī-zādah, and Muṣṭafā Raḥmī, this manuscript shared the fate of a number of books taken to Hindustan, and went to Constantinople.

[E. B. and A. J. A.]

202

KULLIYYĀT OF SA'DĪ

CIRCA 1535

A fragmentary manuscript of the Kulliyyāt or Complete Works of Sa'dī, copied towards 1535

SUBJECT AND ARRANGEMENT. The manuscript consists of the illuminated and some other folios from a copy of Sa'dī's *Kullīyāt* in the recension of 'Alī ibn Aḥmad ibn Abī Bakr ibn Bīsutūn bound together haphazard in the following order: the original introduction compiled by the editor in 734 (1334) as preface to his first arrangement of Sa'dī's works, complete except for its first page (fol. 1*a*); the first *risālah* or treatise, viz. the preface (fol. 2*b*); the third *majlis* or homily of the second *risālah* (fol. 4*b*); the letter from Sa'dī to Malik Ankiyānū, wrongly described as the second *risālah* instead of as part of the sixth (fol. 5*b*); the anecdote of Malik Shams al-Din Tāzīgū, entitled the third *risālah* instead of part of the sixth (fol. 7*a*); *Gulistān* (fol. 7*b*); *Sa'dī-nāmah* or Book of Sa'dī, given, in later editions, its more popular name of *Būstān* (fol. 12*b*); *Ṭayyibāt*, or pleasant odes, consisting of 397 *ghazals* in order of rhyme (fol. 14*b*); *Ghazaliyyāt-i badā'i'* or ornated odes, in order of rhyme (fol. 27*b*); *Khavātim*, or signet rings, a collection of *ghazals* in order of rhyme (fol. 28*b*); *Ghazaliyyāt-i qadīm*, or early odes, in order of rhyme (fol. 32*b*); *Ṣāḥibiyyah*, or epigrammatic poems, in the form of *muqaṭṭa'āt* (fol. 35); *Muqaṭṭa'āt*, or short poems (fol. 41); *Rubā'iyyāt*, or quatrains (fol. 42*b*); *Mufradāt*, or detached distichs (fol. 46); *Khabīṣāt*, or jocular poems (fol. 47*b*); *Hazliyyāt*, or mock homilies, described as the first *majlis* of the second *risālah*, as in fact it was in the first recension of 1326 (fol. 60); the second *majlis* of the second *risālah* (fol. 63).

MEASUREMENTS, ETC. 25·0 × 15·1 cm.; the written surface measures 15·0 × 8·1 cm.; 1 column of 19 lines and an oblique marginal column in the first part of the manuscript, 2 columns of 19 lines and an oblique marginal column as from fol. 12*b*; 63 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq* enclosed within blue and gold rulings. The paper is polished and thin.

[1] Ed. Fluegel, iii, p. 495.

BINDING. The modern cover is of blue morocco.

DATE AND SCRIBE. The manuscript was copied at Shiraz by an unknown calligraphist towards 1535.

ILLUMINATION. On fol. 1 is the left half of what was originally a double-page frontispiece, containing the beginning of the early preface, illuminated in sumptuous style, in lapis and two tones of gold, and with white, red, and green flowers, with minute touches of black in the fleurons. There are *'unvāns* of similar technique on foll. 7*b*, 12*b*, 14*b*, and 27*b*, two of less delicate workmanship on foll. 28*b* and 32*b*, and smaller ones at the head of the lesser pieces, viz. on foll. 35, 41, 42*b*, 46, 47*b*, 60, and 63. On every page are small floral corner pieces in gold with a little colour and the sub-titles are in horizontal and oblique blue or gold script on panels ornamented with floral scrollwork.

[E. B. and A. J. A.]

203

BŪSTĀN OF SA'DĪ

CIRCA 1535

A manuscript of Sa'dī's Būstān, compiled about 1535

MEASUREMENTS, ETC. 28·5 × 18·2 cm.; the written surface measures *circa* 15·3 × 7·7–8·0 cm.; generally 2 cols. of 12 lines; 183 folios.

WRITING AND PAPER. The writing is a clear *Nasta'līq* enclosed within coloured rulings. The gold-sprinkled paper of ivory tone is badly stained in parts and is set within margins of gold-sprinkled paper of various tints.

BINDING. The outside of the cover is of maroon leather with a central medallion and two pendants containing a design of foliage scrolls in black on a gold ground, and has a gilt line and cord border; the inside is of rough-grained dun-coloured leather with blind-tooled borders.

DATE AND SCRIBE. The manuscript was compiled towards 1535, probably at Bukhara, by either Sulṭān Muḥammad Nūr[1] or his contemporary Sulṭān Muḥammad Khandān,[2] but the name Muḥammad is almost and that of Khandān or Nūr quite illegible.

ILLUMINATIONS AND ILLUSTRATIONS. On foll. 1*b*–2 is a double-page frontispiece splendidly illuminated in blue, gold, and black in a style derived from that of the Timurid schools of Khurasan of the late 15th century, embodying on each page six lines of script written on cloud forms on a ground decorated with gold and blue foliage forms; above and below are panels with large fleurons in gold and colour and a lapis ground and a small central panel in gold embodying white script. The outer vertical borders are

[1] See no. 207 below. [2] See nos. 183 and 199 above.

further enriched by a design, predominantly in gold, of the triangular shape characteristic of the illumination of western Iran (cf. No. 190 above). The lesser titles are in white on decorated gold panels often with lapis and coloured ends. On foll. 181-2*b* are illuminated corner pieces of similar style in various tints. Below the colophon are two panels containing foliage arabesques in gold.

The individual miniatures, in which some Turkish features appear, are as follows:

(1) Fol. 59*b*. A man finds a dog dying of thirst in the desert and gets it water by tying his cap to the scarf of his turban and lowering it into a well.

(2) Fol. 96. A poor philosopher is humiliated before the populace by an overbearing judge into whose tribunal he has accidentally strayed.

(3) Fol. 144*b*. A lawyer seated on a carpet in the company of young people and others, of whom one is playing the lute. [E. B. and B. W. R.]

204

MAVĀHIB I ʿALIYYAH

DATED 943 (1536)

A manuscript of the Mavāhib i ʿAliyyah by Ḥusain Vāʿiẓ Kāshifī, copied in 1536

SUBJECT AND ARRANGEMENT. This work by Kamāl al-Dīn Ḥusain ibn ʿAlī al-Vāʿiẓ al-Kāshifī, the renowned author and polymath best known for his *Anvār i Suhailī*, who died in 910 (1504–5), is not, as erroneously stated in the manuscript, the more ambitious *Javāhir al-tafsīr li-tuḥfat al-Amīr*, an extensive commentary on the Koran abandoned by the author on completion of the first of the four volumes originally planned (see Ethé, *India Office Catalogue*, i, col. 1458–9, no. 2680), but a more concise work in Persian on the same subject, also dedicated, in 899 (1494), to Mīr ʿAlī Shīr Navāʾī. For further details of this work see Storey, *Persian Literature*, pp. 12–13, no. 20(2).

MEASUREMENTS, ETC. 29·1 × 18·5 cm.; the written surface measures 17·0–17·3 × 9·8 cm.; 26 lines; 608 folios.

WRITING AND PAPER. The writing is a small *Naskh* in black, red, blue, and gold, enclosed within blue and gold rulings. The paper is semi-polished and thin.

BINDING. The outside of the cover is of black leather with a flap ornamented with a sunk and gilt central medallion with two pendants and corners within a gilt border, all containing a floral design in gold, and gilt cord borders; the inside is of plum-coloured leather with centre, corners, and panelled border of brown tracery over blue. The slip-case is of green leather ornamented in gold. The outer spine bears an inscription containing the text of lvi. 76–78 of the Koran.

DATE AND SCRIBE. The copy was completed by Naṣr Allāh b. Sayyidī Aḥmad al-Ḥāfiẓ al-Tabrīzī, and is dated 2 Jumādā II 943 (16 November 1536).

ILLUMINATION. On foll. 1*b*–2*a* is a double-page frontispiece in blue and gold with slight touches of black and floral ornament in colour consisting of rectangles united by vertical panels within a border having on each vertical side the triangular ornament

typical of Ṣafavī work; these rectangles, which serve as horizontal borders to the beginning of the text in black script, are divided by means of white bandwork into quatrefoil medallions and embody titles inscribed in white on a gold ground in the central panel.[1] The titles of the *Sūrahs* are written in gold within ornamental bands with lapis and gold ends.

SEALS AND INSCRIPTIONS. There are erased seals of ownership of officers of the Timurid emperors of Hindustan on the first and last pages. [E. B. and A. J. A.]

205
LEAVES FROM A BOOK OF COUNSELS

DATED 944 (1537–8)

Three pages of calligraphy from an anonymous collection of wise counsels

SUBJECT AND ARRANGEMENT. These pages belong to a small collection of wise counsels, compiled in forty brief chapters; the writing is upon only one side of the page.

Fol. 1. Chapters 15 to 17.
Fol. 2. Chapters 29 to 31 (beginning).
Fol. 3. Chapters 39 (end) and 40.

MEASUREMENTS, ETC. 37 × 24·5 cm.; the written surface measures 12·8 × 6·3 cm.; 8 lines (7 on fol. 3).

WRITING AND PAPER. The writing is in superb Persian *Nasta'līq*, the headings being in lapis and gilt. The paper is polished, toned buff and green, gold-sprinkled, and fitted within large margins.

DATE AND SCRIBE. The calligraphy was executed in 944 (1537–8) by Mīr 'Alī al-Kātib, who died about 950 (1543–4).[2]

ILLUMINATION. The written text is splendidly illuminated, being enclosed within gilt and florally decorated blue frames, surrounded by wide margins, green (fol. 3 buff) with gilt floral scrolls and blue and gilt florally-decorated ornaments. [A. J. A.]

206
TUḤFAT AL-AḤRĀR

DATED 946 (1539)

A manuscript of Jāmī's Tuḥfat al-Aḥrār, or Gift to the Free

SUBJECT AND ARRANGEMENT. The *Tuḥfat* was composed in imitation of Niẓāmī's *Makhran al-Asrār*, and was completed in A.H. 886.

[1] كتاب جواهر التفسير من تصنيف حضرت مولا[نا] المحقّق المدقّق مولانا كمال الدين حسين الواعظ المشهور بكاشفى عليه الرحمة والغفران.

[2] See no. 200 above.

MEASUREMENTS, ETC. 25·3 × 16·2 cm.; the written surface measures 15·3 × 6·3 cm.; 2 cols. of 15 lines; 63 folios.

WRITING AND PAPER. The writing is a firm *Nasta'līq* enclosed within gold and blue rulings. The paper is polished and thin.

BINDING. There is a *sūkhtah* binding of black leather with a flap; the outside has a central panel and panelled border ornamented with brown arabesques in relief on a gilt ground and with gold line and cord borders; the inside is of plain plum-coloured leather.

DATE AND SCRIBE. The manuscript was copied at Samarqand in 946 (1539) by 'Abd al-Raḥīm, the illuminator (al-Muẓahhib) ibn 'Abd al-Karīm ibn Ibrāhīm.

ILLUMINATION. On foll. 1*b*–2 is a double-page frontispiece in gold and blue with some black and other colours, in a manner which is a development of late Timurid style. Two ornamented rectangles are united by vertical panels within a wide border and themselves serve as horizontal borders to five lines of text. The headings are in gold and blue throughout. The manuscript is a good specimen of the book-art of the period in Transoxiana, then under Shaibanid rule.

SEALS AND INSCRIPTIONS. A note and two seals on fol. 1 reveal that the manuscript was purchased in Cairo in 997 (1588/9) by a certain Darvīsh 'Alī(?). [M. M.]

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CALLIGRAPHY

EARLY 16TH CENTURY

Two pages of calligraphy of the early 16th century

SUBJECT AND ARRANGEMENT. Though the two pages have been made up to identical size as for an album, and are very similar in decoration, they were originally quite separate exercises in calligraphy.

Fol. 1*b*. Various extracts of poetry.

Fol. 2*b*. The *Fātiḥah*, or opening *Sūrah* of the Qur'ān.

MEASUREMENTS, ETC. 30 × 19 cm.; the written surface and number of lines vary from page to page.

WRITING AND PAPER. Two hands have inscribed splendid Persian *Nasta'līq* on cream, gold-sprinkled, polished paper.

DATE AND SCRIBE. Neither page is dated, but both appear to belong to the early years of the 16th century. Fol. 1 is signed by Sulṭān Muḥammad Nūr, who was a son and pupil of the famous calligrapher Sulṭān 'Alī al-Mashhadī.[1] Fol. 2 is signed by Shāh Maḥmūd, presumably Shāh Maḥmūd al-Nīshāpūrī who died about 1545.[2]

[1] See Huart, *Les Calligraphes et les Miniaturistes*, p. 224. [2] See no. 179 above.

ILLUMINATION. Fol. 1*a* contains a large circular medallion, gilt and blue with floral decorations and a white inscription; fol. 1*b* has two triangular corner ornaments, one damaged. Fol. 2*a* contains a medallion very like that of fol. 1*a* but with a greater predominance of blue; fol. 2*b* is more austerely illuminated than fol. 1*b* with a floral *sarlauḥ*.

[A. J. A.]

208

ANTHOLOGY

CIRCA 1540

A small anthology of poems

SUBJECT AND ARRANGEMENT. A minute fragmentary anthology of odes, in alphabetical order in each section, by Ḥāfiẓ (foll. 1–16), and Jāmī (foll. 17 to the end), with three lacunas, after foll. 4, 16, and 21, and imperfect in the end. Compiled about 1540.

SIZE AND FOLIOS. 14·4 × 7·0 cm.; the written surface generally measures 2·0 × 7·9 cm.; 8 lines of oblique script; 33 folios in haphazard order.

WRITING AND PAPER. The writing is a very beautiful *Nasta'līq* enclosed within gold, black, and coloured rulings. The paper is of a deep biscuit tone, polished and fairly thick, set within wide margins of deep cream paper with a black printed floral design in gold.

BINDING. The outside of the cover is of limp lacquered black leather with a central medallion with two pendants and double-line borders enclosing foliage scrollwork, all gilt; the inside is of red leather.

DATE AND SCRIBE. The manuscript was compiled towards 1540 by an unknown scribe.

ILLUMINATIONS. On fol. 1*b* is a *sarlauḥ* very delicately executed; there are two corner pieces in gold and colour on every page. [E. B. and M. M.]

209

FIVE LEAVES FROM THE

SALĀMĀN U ABSĀL OF JĀMĪ

CIRCA 1575

MEASUREMENTS, ETC. 29 × 18·5 cm.; 2 columns of 12 lines; 5 folios.

WRITING. The writing is a fine *Nasta'līq*.

DATE AND SCRIBE. There is no colophon to this fragment but the date is about 1575.

ILLUMINATIONS AND ILLUSTRATIONS. The margins of the folios are decorated with various floral designs and *Vāqvāq* motives in colours and gold on coloured paper. They contain medallions with human figures and animals alternating with panels of decorated script. These figures are painted in the simplified form of the metropolitan (Qazvīn) style practised in Khurāsān *c.* 1565–85. Particulars are as follows:

Fol. 1. Half-length figures of a young man with a book and a girl.

Fol. 1*b*. Seated young man (rather damaged), and a bare-headed youth holding a book.

Fol. 2. A young man playing the guitar, and a girl with a tambourine.

Fol. 2*b*. Two young men seated, one holding an apple.

Fol. 3. Young man playing the guitar (a little flaked and discoloured), and a girl with a tambourine.

Fol. 3*b*. Two half-length figures of girls, one holding two handkerchiefs (slightly discoloured) and the other with a tambourine (a little flaked). The text on this page has been almost obliterated.

Fol. 4. Two seated girls.

Fol. 4*b*. Two bearded men seated, one holding a rosary.

Fol. 5. Two seated girls, one playing the dulcimer and the other holding a dish of fruit (both slightly flaked).

Fol. 5*b*. Two half-length figures of girls. [B. W. R.]

210

THREE LEAVES FROM THE

SUBḤAT AL-ABRĀR OF JĀMĪ

CIRCA 1575

These are similar in all respects to the five folios of the preceding manuscript, 209. Particulars of the figure-designs in the margins are as follows:

Fol. 1. Young man playing the guitar, and a seated girl (slightly rubbed).

Fol. 1*b*. Two half-length figures of young men in Indian turbans, one holding up a book, while the other plays the *sitar*; and a half-length figure of a bare-headed girl, full-face, with hands crossed over her bosom.

Fol. 2. Two half-length figures of girls, one full-face (rubbed and flaked), the other with a tambourine (the face flaked).

Fol. 2*b*. A seated young man (face flaked).

Fol. 3. Shīrīn bathing in a pool, and a seated girl with a bottle and dish beside her.

Fol. 3*b*. A young man wearing an Indian turban playing a large guitar, and a seated girl with a tambourine (both somewhat discoloured and damaged). The background marginal decoration of this page is particularly fine, with birds and floral scrolls in colours on a gold ground. [B. W. R.]

211

YŪSUF U ZULAIKHĀ OF JĀMĪ

DATED 1541–2

A manuscript of Jāmī's Yūsuf u Zulaikhā

MEASUREMENTS, ETC. 22·9 × 14·5 cm.; the written surface measures 13·4 × 6·6 cm.; 2 cols. of 12 lines; 174 folios.

DATE AND SCRIBE. The manuscript was copied in 948 (1541–2) by ʿAbd al-Laṭīf.

BINDING. On the front board of the black lacquer cover is a painting of a young prince offering a gold cup to a lady in a garden; on the back board two wrestlers are practising their art before a king enthroned between two trees in a garden, illustrating a story in Saʿdī's *Gulistān*. Both boards are further ornamented by a floral border in gold on a black ground. The inside of the front board is of brown leather with a central medallion and two pendants and corners of badly worn black-and-gold tracery over blue; that of the back board is of modern paper.

WRITING AND PAPER. The writing is an elegant *Nastaʿlīq* enclosed within gold and blue rulings. The gold-sprinkled paper is of a deep biscuit tone, very brittle, worm-eaten in places and relaid within modern margins.

ILLUMINATIONS AND ILLUSTRATIONS. On foll. 1*b*–2 is a double-page frontispiece splendidly illuminated in blue and gold. The titles are in blue throughout and the colophon is ornamented with floral arabesques in gold.

The miniatures were originally fine examples of the Tabriz style of the period, but the first three have been considerably repainted, probably in the 17th or 18th century. This repainting is mainly confined to the faces and head-dresses.

The subjects of the individual miniatures are as follows:

(1) Fol. 52*b*. Zulaikhā, mad with love for Yūsuf, is chained by her maids in her apartment, the wall of which is adorned by a *shādurvān* painted with a fresco of lions; a gardener is digging in the garden beyond (he is the only figure that has escaped repainting).

(2) Fol. 101*b*. Zulaikhā enthroned between trees in her park listening to an account by one of her ladies-in-waiting of Yūsuf's wondrous beauty.

(3) Fol. 125. Zulaikhā is seated in the hall of her palace in the company of some Egyptian ladies when Yūsuf enters, in a nimbus, carrying a gold jug; so dazzled by his beauty are the Egyptian ladies, who are peeling oranges, that they cut their fingers.

(4) Fol. 146*b*. Yūsuf the Prophet, on horseback with his attendants, encounters Zulaikhā as an old woman.

SEALS AND INSCRIPTIONS. According to a note on fol. 174*b* penned at Sialkot in India on 28 Rajab 1118 (7 November 1706), by one Ghulām Qādir, son of Maulavī Ghulām Rasūl Ṣāḥib, this copy of a work dedicated in 888 (1483) to the Khurasan ruler

Sulṭān Ḥusain Mīrzā originally formed part of a manuscript, also comprising Jāmī's *Lailā u Majnūn* and *Subḥat al-Abrār*, which was valued at 502 rupees. The worm-holes in some of the pages supply additional evidence of the sojourn of the manuscript in India, while the seal, also on fol. 174*b*, of one Karīmdād, an Iranian, which is dated 1216 (1801–2), bears witness to the return of the work to Persia. [E. B. and B. W. R.]

212

ʿAJĀ'IB AL-MAKHLŪQĀT

DATED 1545

A Persian manuscript of the ʿAjā'ib al-Makhlūqāt by al-Qazvīnī

SUBJECT AND ARRANGEMENT. The *ʿAjā'ib al-Makhlūqāt* or 'Wonders of Creation' is a famous cosmography compiled in Arabic by Zakariyyā ibn Muḥammad ibn Maḥmūd al-Qazvīnī, who died in 682 (1283). The Persian translation is anonymous. See Brockelmann, *Geschichte der arabischen Litteratur*, Suppl. i, p. 882.

MEASUREMENTS, ETC. 31·9 × 18·9 cm.; the written surface measures *c.* 18·5 × 9·1 cm.; 15 lines; 522 folios.

WRITING AND PAPER. The writing is a large and elegant *Nasta'līq* enclosed in the well-known Shiraz manner, between gold and coloured rulings. The gold-sprinkled paper is of a biscuit tone, fairly thick, and many pages are relaid within modern margins.

BINDING. The *sūkhtah* binding (repaired and rebacked) of black leather with a flap has a central medallion with two pendants and corners ornamented with delicate brown and gilt tracery over blue, and the sunk field between is gilt and decorated with a raised design of stylized Chinese cloud scrolls; the sunk and gilt border has a raised floral design within an outer panelled border of tracery like that of the medallion. The inside is of contemporary painted lacquer with a design of floral scrollwork in gold and colour round a central design of a tree in gold.

DATE AND SCRIBE. The copy was made at Shiraz by the well-known scribe Murshid al-Kātib al-Shīrāzī, called ʿAṭṭār, who has dated his work 25 Jumādā I 952 (4 August 1545).

ILLUMINATIONS AND ILLUSTRATIONS. On foll. 1*b*–2 is a double-page frontispiece showing the Prophet Solomon seated near a stream on a gold throne over which hovers the Sīmurgh and a host of other birds; before the Prophet are his Minister Āṣaf and various animals, including two maleficent Chinese 'lions' girt by infernal flames, as well as angels, fairies, and a number of demons; one of the angels is descending from the skies with a peacock destined for Solomon. The picture is enclosed within a border of Shiraz style in lapis and gold of two tints with floral ornament in colour. On foll. 2*b*–3 is a magnificent double-page frontispiece, in the best Shiraz manner, of carpet-like designs in lapis and gold of two tints with minute touches of black and with stylized Chinese cloud forms and floral decoration in colour—a favourite style of this date; these

are enclosed within wide margins of similar technique in lapis and gold with floral decoration in colour. There are occasional words and lines in gold or blue in the text. The colophon is decorated with floral scrollwork in gold with touches of colour and the text is embellished with a few corner pieces of similar style.

In addition to the double-page frontispiece already described, the manuscript contains 529 miniatures, mostly of small size, by several different artists of the Shiraz school, and 27 diagrams of various kinds. In view of their number they will not be individually described except when they are larger than normal or otherwise outstanding. References are to Binyon, Wilkinson, and Gray, *Persian Miniature Painting* (BWG), and Robinson, *Descriptive Catalogue of the Persian Paintings in the Bodleian Library* (RBC).

Fol. 16*b*. A bi-corporeal woman that grows as a plant in Yemen (RBC 146).

Foll. 18*b*, 20, 21, 22, 24*b*, 25, 25*b*, 26*b*, 28*b*, 29, 29*b*, 30, 30*b*. Astronomical diagrams.

Foll. 31*b*, 32*b*, 34, 35, 36. Figures representing the Planets, Sun, and Moon. RBC 147–55.

Foll. 38*b* (Ursa Major), 39 (Ursa Minor), 40 (Draco), 40*b*, 41 (2), 41*b* (2), 42 (2), 42*b*, 43, 43*b* (2), 44 (2), 44*b*, 45, 45*b* (2), 46. Figures representing various constellations. RBC 156–60.

Foll. 46*b*, 47 (2), 47*b*, 48 (2), 48*b* (2), 49, 49*b*, 50 (2). The Signs of the Zodiac. RBC 161–72.

Foll. 50*b* (Cetus), 51, 51*b* (2), 52 (2), 53*b* (2), 54, 54*b* (2), 55 (2). Figures representing various constellations. RBC 173–6.

Foll. 55*b*, 56*b* (2), 57 (2), 57*b* (3), 58 (2), 58*b* (2), 59, 59*b* (3), 60 (2), 60*b* (2), 61 (4), 61*b* (2). Constellations represented by silver stars in a pale blue sky.

Foll. 62*b*, 64*b*, 65*b*. Astronomical diagrams.

Foll. 67, 67*b*, 68*b*, 69, 69*b*, 71 (the Angel 'Azrā'īl before Solomon), 71*b* (Angels of the Seven Heavens), 72*b* (Angels). RBC 177–86.

Fol. 73. Hārūt and Mārūt hung downwards in the pit. RBC 187.

Fol. 101. Diagram in gold illustrating the rainbow. RBC 188.

Foll. 108*b* (Fauna of the Island of Java. BWG pl. xcvi*a*), 109*b* (Tree-dwellers, buffalo, and rhinoceros on the island of Rāmīn), 110 (The Tree and the queen of the island of Vāqvāq), 111 (2), 112, 112*b* (2), 113, 113*b*, 115*b*, 116 (Inhabitants of the island of Barṭā'īl), 117, 117*b*. 118, 118*b*, 119, 119*b* (2), 120 (3), 124 (2), 124*b* (2), 127*b*, 129, 130 (The 'Old Man of the Sea'), 131, 132 (The watch-tower on the island at the Meeting of the Seas, with its mechanical figure), 132*b* (Birds on the island of Balīs), 133 (2), 133*b* (2), 134*b* (2), 135*b*, 136, 137*b*, 138 (2), 138*b*, 140 (A pale dragon), 141, 141*b*, 142*b*, 143*b*, 144, 145*b* (2), 147*b*, 148, 149, 149*b*, 150 (2). Strange inhabitants, animals, and fish of the Islands of the Oceans. RBC 189–284.

Fol. 153. Diagram of the Seven Climates.

Foll. 158*b* (Farhād at work on Mount Bīsutūn), 162, 164 (The Seven Sleepers—actually eight are shown, but not the dog who is generally depicted with them), 166*b* (2), 169, 171*b*, 172*b* (The Mountain of Yalam where all life is turned to stone. BWG pl. xcvi(*b*)). Mountains. RBC 285–98.

Foll. 174, 175*b*. Rivers. RBC 299.

Foll. 183, 187 (The Spring Nāṭūl. BWG pl. xcvii (*e*)), 189. Springs.

Fol. 192*b*. Yūsuf in the well tended by an angel.

Fol. 228*b*. Bone-structure of the human body.

Fol. 229. Diagram of a pregnant woman.

Foll. 239*b* (2), 240, 241, 241*b* (2), 242 (2), 242*b*, 243, 243*b*, 244, 244*b*, 245, 245*b*, 246, 246*b*, 247 (2), 247*b*, 248 (2), 249 (2), 249*b*, 251, 252, 252*b*, 253*b* (2), 254 (2), 254*b* (2), 255, 255*b* (2), 256 (2), 256*b* (2), 257 (2), 257*b*, 258 (2), 258*b* (2), 259, 260, 260*b*, 262*b* (2), 263, 263*b*, 265, 265*b*, 266, 266*b* (2), 267, 269, 269*b*. Trees. RBC 300–29.

Foll. 271 (2), 271*b* (4), 272 (2), 272*b* (3), 273 (3), 273*b*, 274 (2), 275, 275*b*, 276 (2), 276*b* (2), 277, 278 (2), 278*b* (3), 279 (2), 279*b* (3), 280 (2), 280*b* (2), 281, 281*b* (2), 282 (2), 282*b*, 283, 283*b*, 284 (3), 284*b* (2), 285, 285*b*, 286 (2), 286*b*, 287, 287*b* (2), 288*b* (2), 289 (2), 289*b* (2), 290*b* (3), 291 (2), 291*b*, 292*b* (2), 293, 293*b* (4), 294, 294*b* (2), 295, 295*b*, 296, 296*b* (2), 297 (2), 297*b*, 298, 298*b* (2), 299 (2), 300 (3), 300*b*, 301, 301*b* (2), 302 (2), 303 (2), 303*b* (3), 304*b*, 305 (2), 305*b*, 306 (2), 306*b*. Plants, vegetables, and herbs. RBC 330–46.

Fol. 332*b*. Rock-sculpture by Farhād.

Foll. 339 (2), 340. Scenes of life in Hindustan.

Fol. 352. Man with club fighting a lion.

Fol. 354. Weaver and spinner at work. RBC 347.

Foll. 357, 357*b*, 358, 358*b*, 361, 362, 362*b*, 363. Automata. RBC 348–57.

Fol. 366. Monkey stealing a purse from men in a boat.

Foll. 375, 375*b*, 376, 376*b* (2). Circular diagrams.

Foll. 396, 396*b*, 397*b*, 398. Magic squares.

Foll. 400, 401, 402 (2), 402*b*, 403, 403*b*, 404, 404*b*, 405*b*. Talismans and magic. RBC 358–66.

Foll. 414, 416, 416 (2), 416*b* (The demon al-Ghazār), 417 (2), 418*b* (Solomon and the demons), 420*b* (2), 421 (3), 423 (Old woman confronting a caravan), 425 (Woman seated on camel watching man wrestling with a black jinn). Demons, ghouls, and jinn. RBC 367–82.

Foll. 427, 428*b*, 429, 430, 431*b*, 433, 434*b*, 435*b*, 436 (The Giraffe), 436*b*, 437*b* (Long-haired Goat), 439, 439*b*, 441*b*, 442, 442*b* (Hare. BWG pl. xcvii (*g*)), 443*b*, 445*b*, 446, 447, 447*b*, 448*b*, 449*b* (Man up a tree watching a fight between a lion and a bear), 450, 450*b*, 452, 452*b* (2), 453*b*, 454 (The fabulous Syrinx), 454*b* (A Unicorn with a musical horn—the *Shādadār*), 455, 456*b* (2), 457, 457*b*, 459*b* (Two Monkeys. BWG pl. xvcii (*c*)), 460*b*, 462, 464, 464*b*. Animals. RBC 383–5, 486–94, 401–25.

Foll. 465*b* (2) (The *Bū-qalamūn*, a bird that changes colour, and a bird that sings all night. BWG pl. xcvii (*d*, *f*)), 466 (The Duck. BWG pl. xcvii (*h*)), 466*b*, 467*b*, 468 (Parrots), 468*b* (2), 469*b* (2), 470 (2), 471, 471*b*, 472*b*, 473*b*, 474, 474*b*, 476, 477, 477*b*, 478*b*, 479 (2), 479*b* (2), 480, 480*b* (3), 481 (The Peacock), 482 (2), 483, 484, 484*b* (The *'Anqā*, or Phoenix), 485*b*, 486, 486*b*, 487, 487*b*, 488, 488*b*, 489 (2), 489*b*, 490 (2), 490*b* (2), 491, 491*b*, 492*b*, 493*b*. Birds. RBC 426–78.

Foll. 494*b*, 495, 496*b*, 497, 497*b* (The Cockatrice), 498, 499 (2), 499*b*, 501, 501*b*, 502, 503, 503*b*, 504, 504*b* (2), 505, 505*b*, 506, 507, 507*b* (2), 508, 509, 511*b* (2), 512 (2), 512*b*, 513, 515, 516 (2). Insects, &c. RBC 386–400, 479–85, 495–7.

Foll. 517 (3), 517*b* (3), 518 (2), 518*b* (4), 519 (2), 519*b*, 520*b*, 521. Monstrosities and semi-human creatures.

Fol. 521*b*. A horned horse and a winged fox brought before Nūh b. Manṣūr the Samanid.

[E. B. and B. W. R.]

213

FOUR MAṢNAVĪS OF JĀMĪ

DATED 1543–68

Four of the maṣnavī poems comprising the Haft Aurang of Jāmī

SUBJECT AND ARRANGEMENT. This manuscript, illuminated for and formerly in the library of Sulṭān ʿAbd al-ʿAzīz Bahādur Khān, Shaibanid ruler of Bukhara, begins on fol. 1*b* with the preface to the *Haft Aurang* in Persian prose wherein are named the seven *maṣnavī* poems composing the collection, *Silsilat al-Ẕahab*, *Salāmān u Absāl*, *Tuḥfat al-Aḥrār*, *Subḥat al-Abrār*, *Yūsuf u Zulaikhā*, *Lailā u Majnūn*, and *Khirad-nāmah i Sikandarī*. Fol. 2. *Silsilat al-Ẕahab*. Fol. 54. *Subḥat al-Abrār*. Fol. 91. *Lailā u Majnūn*. Fol. 139. *Khirad-nāmah i Sikandarī*.

MEASUREMENTS, ETC. 21·8 × 14·0 cm.; the written surface measures 16·0 × 9·2 cm.; 4 cols. of 22 lines; 165 folios.

WRITING AND PAPER. The writing is a delicate *Nastaʿlīq* enclosed within gold and blue rulings. The paper is of an ivory tone, semi-polished and thin but firm; the fore-edge is cut.

BINDING. The outside of the clumsily repaired *sūkhtah* cover of dark brown, almost black, leather has a stamped central panel with floral ornament and stylized Chinese cloud forms on a gilt ground surrounded by a stamped panelled border ornamented with floral trails; the inside is of printed paper.

DATES AND SCRIBES. The first poem was copied by Mīr Ḥusain al-Kātib al-Khāqānī al-Ḥusainī in 950 (1543–4)—so the date stands at present, but it appears that the middle digit has been erased, and a red dot added at the end; the original date was probably 975 (1568); the two next by Muḥammad ʿAlī ibn al-Maḥmūd al-Munajjim al-Khāqānī in 974 (1567); the last by Khvājah Jān al-Kātib in 954 (1547), at Bukhara.

ILLUMINATIONS AND ILLUSTRATIONS. On foll. 1*b*–2 is a splendid double-page frontispiece illuminated in the Timurid style in gold and blue within black borders with floral ornament, red flowers, and fleurons, containing the commencement of the *Silsilat al-Ẕahab*; on fol. 54*b*, at the head of the *Subḥat al-Abrār*, is a small *sarlauḥ* of similar style with a blank gold central cartouche; on fol. 91*b* is a similar small *sarlauḥ* to *Lailā u Majnūn*; on fol. 139*b* a similar *sarlauḥ*, to the *Khirad-nāmah i Sikandarī*, embodying the title of the work in a red script on a gold ground ornamented with blue arabesques.[1]

The subjects of the nine much-damaged miniatures which, like most of the paintings executed at Bukhara for the Shaibanid rulers, emulate the Bihzadian manner of the Herat schools towards 1490, are as follows:

(1) Fol. 13*b*. A ruler seated on a carpet under a brocade tent is questioning a man kneeling before him; in the foreground is a lion; the sky is gold.

[1] Cf. *Persian Miniature Painting*, no. 108.

(2) Fol. 42*b*. A man catching a crane on the edge of a stream that borders a hill in a meadow containing a tree with red trunk and blossoms, in the branches of which a bird is singing; Chinese cloud-forms in gold float in a blue sky. The heresy of the gold hill, found in many Bukhara paintings of the Uzbeg court in the early 16th century, was initiated by Bihzād.

(3) Fol. 64. Three men in a small building watching another half-immersed in a flaming well in the courtyard outside. There is the same background of gold hills and Chinese clouds in a blue sky.

(4) Fol. 98. Majnūn talking to Lailā outside her tent near a tree with a red trunk in a blossoming meadow under a gold hill; behind Majnūn is his camel; the same blue sky and Chinese cloud-forms in gold.

(5) Fol. 111. Naufal goes to the desert with two other Arabs to see Majnūn, whom they find seated at the foot of a gold hill; here again, Chinese cloud-forms in gold on a blue sky.

(6) Fol. 122. Three Arabs gazing at Majnūn, who is here seen, naked above the waist, seated on a rock in a desert shown as a flowering meadow, below a gold hill, surrounded by the wild animals with which he lives; blue sky and gold clouds.

(7) Fol. 130. Majnūn, his head on Lailā's knees, lying in a flowering meadow under a gold hill, near the camp of Lailā's tribe; gold clouds in a blue sky.

(8) Fol. 156*b*. Khusrau Parvīz and Shīrīn seated on a carpet at the edge of a stream in a meadow under a gold hill; here the clouds are white with gold outlines, the sky blue.

(9) Fol. 161*b*. Sikandar questioning a dervish in his cave in a gold hill; gold clouds in a blue sky.

SEALS AND INSCRIPTIONS. On fols. 53 and 54 is the seal of one Ibrāhīm ʿAlī dated 1245 (1829–30). [A. J. A. and B. W. R.]

214
SHĀH-NĀMAH

DATED 1548

A manuscript of Firdausī's Shāh-nāmah

SUBJECT AND ARRANGEMENT. This copy of the *Shāh-nāmah* in two volumes, containing Bāisunqur's Preface, is incomplete, and has been bound up in the most hopeless confusion. Single folios have in several instances been used to reinforce those with miniatures. The correct order of the folios throughout the two volumes is as follows (*lacunae* of one folio or less have not been noted):—(Beginning of Preface missing) i. 1–2; ii. 3–10; ii. 2; ii. 1; ii. 11–14; ii. 16; ii. 15; ii. 130–7; ii. 170; i. 10*a*; i. 7*b*; i. 3*a*; ii. 171*b*; ii. 139*b*–47; ii. 102–9; ii. 338–43; i. 4; i. 80*b*; ii. 19*a*; i. 5–8 (except 7*b*); ii. 112*b*; ii. 388*a*; ii. 90; *lacuna*; ii. 91; ii. 314–21; ii. 324–5; i. 9; i. 10*b*; ii. 326–7; i. 11–18; i. 26–33; i. 19–21; ii. 302–3; i. 22–24; ii. 196; i. 110–15; ii. 197; ii. 21–22; ii. 122; ii. 23–24; ii. 123; ii. 25–26; i. 116*a*; i. 117–24; *lacuna*; ii. 18; i. 125–8; ii. 17; i. 129–45; ii. 381–2; i. 146; ii. 383–4; i. 147; ii. 385–6; i. 154; i. 148–53; i. 163; ii. 426–8; ii. 164–5; ii. 429–31; i. 155–62; ii. 124; ii. 27: ii. 125–8; ii. 28; ii. 129; ii. 29–31; *lacuna*; ii. 32–34; ii. 80–87;

ii. 398–9; i. 164; ii. 400–1; i. 165; ii. 402–3; ii, 420–1; i. 166; ii. 422–3; i. 167; ii. 424–5; ii. 406–11; ii. 328–35; *lacuna*; ii. 224; ii. 304–7; ii. 225; ii. 52*b*; ii. 390–7; ii. 434–5; i. 348; ii. 436–41; ii. 350–7; ii. 51; i. 168–71; ii. 52*a*; ii. 53; i. 172–4; ii. 79; i. 175–6; ii. 78; i. 177–81; ii. 60–61; i. 182–4; ii. 41; ii. 344–9; ii. 42; ii. 190–5; ii. 198–205; i. 185–92; ii. 442; ii. 361–6; ii. 445; i. 34; loose folio 1; i. 35–38; loose folio 2; i. 39–54*a*; i. 55; ii. 272–4; ii. 336–7; ii. 275–7; ii. 113–21; ii. 278–85; ii. 288; ii. 19*b*; ii. 289–92; ii. 20; ii. 293; i. 56–80*a*; i. 81–96; ii. 148–9; i. 97–99; ii. 242–3; ii. 322; ii. 244–5; ii. 323; ii. 246–7; ii. 256–8; i. 100–1; ii. 259–61; ii. 166; ii. 241; ii. 167; i. 102*a*; i. 103; ii. 168; ii. 240; ii. 169; ii. 172–9; ii. 216–23; ii. 232–6; ii. 181; ii. 237–9; ii. 180; ii. 161; ii. 160; ii. 100–1; ii. 163; ii. 162; i. 104–5; ii. 138–9*a*; i. 106–7; i. 193; ii. 387–8*b*; *lacuna*; ii. 389; i. 199; i. 194; ii. 110–12*a*; i. 195–8; ii. 294–301; ii. 404; ii. 270; i. 200–3; ii. 271; ii. 405; ii. 206; i. 204–9; ii. 207; i. 210–28*a*; i. 229–34; ii. 432; i. 235–8; ii. 433; i. 239–42; i. 108–9; i. 243–6; ii. 158*b*; i. 247–50; ii. 159; i. 251–79; *lacuna*; i. 102*b*; ii. 171*a*; i. 288*a*; i. 288*b*; ii. 158*a*; i. 116*b*; i. 422*a*; i. 54*b*; i. 280–2; ii. 286–7; i. 283–5; ii. 375–7; ii. 88–89; ii. 378–80; ii. 367–8; i. 286; ii. 369–70; i. 287; ii. 371–2; ii. 150–7; ii. 74–76; ii. 412–19; ii. 72; ii. 70*a*; ii. 73; ii. 71; ii. 77; ii. 62–69; ii. 35; i. 288*b*; ii. 36–39; i. 289; ii. 40; ii. 43–50; ii. 54; ii. 255; ii. 55–58; ii. 254; ii. 59; i. 290–7; ii. 248–53; ii. 308–9; i. 298; ii. 310–11; i. 299; ii. 312–13; i. 300–7; i. 314–21; i. 308–13; ii. 70*b*; i. 322–36; i. 351–8; ii. 182–9; ii. 208–15; i. 345–6; i. 347; *lacuna*; i. 349–50; i. 337–44; ii. 226–7; ii. 373; ii. 228–9; ii. 374; ii. 230–1; ii. 262–9; ii. 92–99; i. 359–61; ii. 358–9; i. 362; ii. 360; i. 363–421; i. 422*b*–7; ii. 444–5; i. 428–31.

MEASUREMENTS, ETC. *c.* 24·9 × 16·2 cm.; the written surface measures 11·4 × 6·7 cm.; 4 cols. of 15 lines; 446 and 431 folios.

WRITING AND PAPER. The writing is a minute and exquisite *Nasta'līq* enclosed between gold and blue rulings. The gold-sprinkled paper is of a biscuit tone, polished and very thin, and reset within margins of stouter paper of a slightly paler and yellower tone with a Russian water-mark, dated 1822.

BINDING. Vol. I, recently rebound in a late 16th-century cover of greenish-brown leather, has a sunk and gilt central medallion with two pendants and corners ornamented in relief with a design of cloud scrolls and foliage in maroon leather, and a gilt cord and line border; the inside is of plum-coloured leather. Vol. II. The front board of the sumptuous orange lacquer cover shows a young prince on horseback cleaving a wolf with his sword while another horseman transfixes a lion with an arrow; there are birds perching in a tree. On the back board a prince, accompanied by his tutor and a dervish, is offering a book to a hermit seated in the hollow of a tree beside whom sits a youth holding a book; the dervish has delicate feminine features and long hair with side-locks; high up in the rocky landscape are two ibex and in the sky fly a pair of herons. Both boards have floral borders in black and green. They date from *c.* 1600. The inside of the cover is of black lacquer with a central medallion and two pendants, corners, and lining in gold.

DATE AND SCRIBE. The copy was made in south-western Iran (probably Shiraz) in 955 (1548) by an unknown scribe, whose name has been erased from the colophon on fol. 446 of Vol. II.

ILLUMINATIONS AND ILLUSTRATIONS. Vol. I. On fol. 100*b* is the *sarlauḥ* to the second part of the Epic, which starts with the reign of Luhrāsp; it is of superb quality, and carries no inscription. Vol. II. On fol. 11*b*, at the beginning of the poem, is another splendid *sarlauḥ* in blue and gold of two tints, with a few coloured flowers, embodying the title (*Āghāz i Kitāb i Shāh-nāmah*) in white script. The lesser titles are all in gold within panels decorated with floral foliage.

The miniatures are in the Turkman style current at Shiraz in the late 15th century, and are something of a freak survival.

The subjects of the 30 miniatures in Volume I are as follows:

(1) Fol. 1*b*. The three poets of Ghazna, 'Unṣurī, Farrukhī, and 'Asjadī, seated on a carpet and approached by Firdausī. This painting illustrates a famous passage in the Preface to the Epic.

(2) Fol. 3*b*. Shīdah, son of Afrāsiyāb, slain by Kai Khusrau(?).

(3) Fol. 7. Zāl, seated on a carpet in the midst of musicians and retainers, holds converse with Rudābah's father, Mihrāb.

(4) Fol. 10*b*. Rudābah gives birth to Rustam by means of the Caesarean cut advised by the Sīmurgh.

(5) Fol. 31*b*. Naudar, King of Persia, beheaded by Afrāsiyāb, King of Tūrān.

(6) Fol. 54. Gūdarz and Hūmān conversing in a Turkish tent.

(7) Fol. 80. Cavalry and foot forces of the Iranian army marching against the fortress of Gang Dizh.

(8) Fol. 101. King Luhrāsp's enthronement.

(9) Fol. 102. Gushtāsp, in the hope of obtaining the hand of the Qaiṣar's daughter, slays the horned monster in the land of Rūm.

(10) Fol. 108. Qaidāfah, Queen of the West, enthroned among her suite; before her sits Sikandar, holding in his hand the portrait of himself which the Queen has had painted in secret.

(11) Fol. 116. Rustam slays the White Dīv in its cave; outside is Aulād, tied to a tree.

(12) Fol. 132. Rustam, with his lance, lifts Alkūs the Turanian from his horse before the Iranian and Turanian armies.

(13) Fol. 147*b*. Rustam beheads his son Suhrāb in the sight of the Iranian and Turanian cavalry.

(14) Fol. 163. Siyāvush in the apartments of his stepmother, Queen Sūdābah.

(15) Fol. 164. The murder of Siyāvush by order of Afrāsiyāb.

(16) Fol. 167. The execution of Surkhah, son of Afrāsiyāb, in revenge for Siyāvush.

(17) Fol. 213*b*. The Paladin Farāmurz, son of Rustam, is hanged by order of King Bahman who looks on from among his horsemen.

(18) Fol. 228. The mortally wounded Darius expires with his head on Sikandar's knees.

(19) Fol. 263. The captive Ardavān brought before Ardashīr.

(20) Fol. 268*b*. Ardashīr and his followers killing Haftvād and his men of Kirmān; the Worm is shown in the foreground.

(21) Fol. 287. The enthronement of Bahrām Gūr after winning the crown from between the two lions.

(22) Fol. 288*b*. Bahrām Gūr slays a dragon that has taken refuge among the rocks.

(23) Fol. 289*b*. Meeting of Bahrām Gūr and Shangul, King of India.

(24) Fol. 298*b*. From a window Nūshīrvān watches the execution of the youth who penetrated into his harem, and of his half-sister who harboured him. The artist has erred in making both the victims male and one of them bearded.

(25) Fol. 304*b*. The sons of Mahbud dying from the poisoned food they had served to Nūshīrvān.

(26) Fol. 322. Nūshīrvān seated on his throne under an umbrella in the midst of his court dignitaries watching a demonstration of the game of chess.

(27) Fol. 331. Talhand, son of Jamhūr, King of Kashmir, seated dead on a throne on a white elephant; his brother is overcome by violent grief.

(28) Fol. 376. Murder of Bahrām Chūbīn the usurper. The faces of the principal figures have been repainted.

(29) Fol. 393. Khusrau Parvīz with Shīrīn and her suite in the great hall of his palace.

(30) Fol. 422*b*. The Arab General Sa'd, son of Abū Vaqqāṣ, slays Rustam, commander of the forces of the last Sasanian King, Yazdagird III. By a strange confusion the artist has dressed Sa'd in the traditional garb of Rustam, the hero of the earlier part of the epic. In some versions of this subject the Sasanian general is dressed like his mighty namesake.

Vol. II. The subjects of the 33 miniatures are as follows:

(1) Fol. 17. Kai Kā'ūs tries to ascend to heaven on a throne borne by eagles.

(2) Fol. 19*b*. The battle of Gūdarz and Pīrān: Gūdarz has cast his javelin at the Turanian hero who has taken refuge on a rock; both men are wounded.

(3) Fol. 28. Siyāvush, out hunting on horseback, cuts an onager in two with one stroke of his sword.

(4) Fol. 41. Rustam, mounted on Rakhsh, catches the Khān of Chīn in his lasso and drags him from his white elephant.

(5) Fol. 52. Rustam, who is on foot, slays Ashkabūs with an arrow after bringing down his horse with another.

(6) Fol. 60*b*. Rustam having unhorsed Shangul, King of India and ally of Afrāsiyāb, allows him to escape.

(7) Fol. 70. Bahrām Gūr, out hunting, decapitates a lion, having cut another in two.

(8) Fol. 89*b*. Bahrām Gūr, on a camel, chasing onager, and riding over his favourite, Āzādah, who lies on the ground with her harp.

(9) Fol. 101*b*. Isfandiyār, on horseback, dragging on his lasso Gurgsār, who is on foot.

(10) Fol. 112. Rustam roasting an animal for his dinner and at the same time kicking back the rock rolled on him by Bahman; beyond, saddled and bridled, is his steed Rakhsh.

(11) Fol. 122. Rustam sleeping while his charger Rakhsh kills a marauding lion.

(12) Fol. 139. Isfandiyār slays the Sīmurgh. His chariot, a box decorated with arabesques, is borne between two horses, with a shield-shaped wheel on one side; in the foreground is a dragon of Chinese style.

(13) Fol. 149. Execution of Afrāsiyāb and Garsīvaz before Kai Khusrau.

(14) Fol. 158*b*. A 'Chinese' dragon devouring an ox before Sikandar and his followers.

(15) Fol. 165. Siyāvush passing the fire test before the eyes of his father Kai Kā'ūs and his stepmother Sūdābah.

(16) Fol. 171*b*. Farīdūn striking at Ẓahhāk with his sword after the latter had climbed into the palace (in the poem Farīdūn strikes him with his ox-headed mace).

(17) Fol. 181*b*. Nude to the waist and with hands tied behind him, Isfandiyār chained on an elephant is being led away to captivity by armed warriors.

(18) Fol. 196. Rustam lifts Afrāsiyāb from his horse in front of the Iranian and Turanian armies.

(19) Fol. 207*b*. After Rustam on his horse Rakhsh have fallen into a pit where they are impaled on lances, he slays his half-brother Shaghād with an arrow.

(20) Fol. 225*b*. Defeat of the Iranians under Farīburz by the Turanian forces under Pīrān.

(21) Fol. 240. Gushtāsp, son of King Luhrāsp, slays a dragon in the land of Rūm.

(22) Fol. 254. The impostor Mazdak is transfixed by archers as he hangs head downwards on a gibbet.

(23) Fol. 271*b*. Rustam slays Isfandiyār by piercing his eyes with a two-barbed arrow.

(24) Fol. 287. Captive Caesar mutilated before King Shāpūr II.

(25) Fol. 302*b*. Despite the herdsman's warning, Rustam catches his steed Rakhsh with a lasso from among a drove of horses.

(26) Fol. 323. Kai Khusrau enthroned with the Iranian Paladins Ṭūs, Gūdarz, Rustam, and Gīv around him.

(27) Fol. 337*b*. Bīzhan beheads the Turanian Hūmān.

(28) Fol. 360*b*. The Iranian King Khusrau Parvīz and the rebel Bahrām Chūbīn fighting on horseback with swords.

(29) Fol. 374. The same, attacking each other with maces.

(30) Fol. 388*b*. The Turkish King Arjāsp and Isfandiyār, son of Gushtāsp, fighting each other with daggers.

(31) Fol. 404*b*. Rustam and Isfandiyār wrestling on horseback.

(32) Fol. 433*b*. Sikandar kills Porus with a single sword-stroke.

(33) Fol. 443*b*. Rustam, disguised as a merchant, offers a cup of jewels to Pīrān.

SEALS AND INSCRIPTIONS. There is an erased seal of ownership on the colophon of later addition on fol. 446 of Vol. II. [E. B. and B. W. R.]

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TUḤFAT AL-AḤRĀR

CIRCA 1548

A manuscript of Jāmī's Tuḥfat al-Aḥrār

SUBJECT AND ARRANGEMENT. The manuscript contains the original preface of 1481 in prose with occasional verse.

MEASUREMENTS, ETC. 28·2 × 18·2 cm.; the written surface measures 13·9 × 6·5 cm.; 2 cols. of 14 lines; 70 folios.

WRITING AND PAPER. The writing is an elegant *Nasta'līq*. The so-called Khanbaligh [Peking] paper is of a deep ivory tone, polished and thick, and has a narrow surround of coloured paper bearing a gold design, the whole being set within wide margins of paper of various tints covered with a floral design in gold.

BINDING. On both outer boards of the *Sūkhtah* binding of black leather a stamped fresco-like composition, on a gilt ground, of animals and birds in a forest, reproduces a motive often found, on a dimunitive scale, in the *shādurvāns* depicted in palace halls in Persian miniatures; the picture is enclosed, in each case, within a stamped panelled border of floral arabesques on a gilt ground. The inside of the cover is of plum-coloured leather with a central design and panelled borders in dark brown and gilt tracery on a ground of white, blue, green, and gold.

DATE AND SCRIBE. According to the colophon, the manuscript was compiled, in an unnamed city which can only be Bukhara, by Mīr 'Alī al-Ḥusainī who is either Mashhadī or Haravī, in 915 (read 955 = 1548), by order and under the supervision of Sulṭān Mīrak, librarian to 'Abd al-'Azīz Bahādur Khān, Shaibanid ruler of Transoxiana, for whom it was made. But it is evident that the date is wrong: first, because this Mīr 'Alī was not yet in 915 H. at Bukhara, having been called there possibly in 940 H. by Sulṭān Sa'īd, son of Abū Sa'īd, of the Shaibanid dynasty, who ruled over Transoxiana from 937 to 940 (1530–3); secondly, because the Shaibanid Sultan in question in this manuscript ruled at Bukhara from 947 to 957 (1540–9), so that it cannot have been compiled for him in 915 H.

ILLUMINATIONS AND ILLUSTRATIONS. On fol. 1 is an eight-pointed rosette or *shamsah* containing floral arabesques on a gold ground within a similarly ornamented lapis wreath; on fols. 1*b*–2 is a double-page frontispiece superbly illuminated in lapis and gold of two tints, embodying the opening verses of the work; at the head of each chapter are small *sarlauḥs* with gold, red, and blue ornament and script. The miniatures, characteristic of the work of the Bukhara school towards the middle of the 16th century, may perhaps be by the artist who in 1543 illuminated for the same ruler the copy of Sa'dī's *Gulistān* made by the same scribe, preserved in the Bibliothèque Nationale.[1] In it we find the identical carpet which in miniature (2) below shelters Joseph from the sun's rays; the tree side by side with the flowering *arghavān* is a favourite motive of the Bukhara school.[2]

The subjects of the three miniatures are as follows:

(1) Fol. 18. Two ducks bearing a tortoise aloft by a stick held in its mouth; the mountains over which they are flying are represented, in accordance with the manner of the decadent days of the Transoxiana schools, by a flat gold wash; in the foreground is a landscape with trees and a pond with three 'Chinese' ducks; three men are watching the ascent of the tortoise.

(2) Fol. 37*b*. The Prophet Joseph seated on a canopied throne in a flowering garden in the shade of a sumptuous awning, before a square pond with two 'Chinese' ducks; before Joseph kneels the Jew guided to him in Egypt by Divine inspiration; against a

[1] Blochet, *Fondation Piot*, pls. 16, 17; *Enluminures*, pl. 54; *Musulman Painting*, pl. 110. According to a doubtful attribution in one of the Paris *Gulistāns*, they are the work of one 'Abd Allāh (*Notices et Extraits*, pp. 217, 289).

[2] See, e.g., a painting executed at Herat in 1526 by a pupil of Bihzād (Blochet, *Peintures*, pl. 35; *Enluminures*, pl. 48; *Musulman Paintings*, pl. 121).

gold sky are a tree and an *arghavān* in bloom. An ornamental inscription at the top of the picture reads: 'In the days of the reign of the just and illustrious Khāqān Abū'l-Ghāzī 'Abd al-'Azīz Bahādur Khān, may Allah prolong his rule for ever, in the year 955 H. = 1548.' So the manuscript was definitely compiled at Bukhara for 'Abd al-'Azīz, Shaibanid Sultan of Transoxiana from 947 to 957 = 1540–9.

(3) Fol. 63*b*. In a paved enclosure separated from the rest of the garden by a fence of red wood in which is a high door, a prince in rich brocade is addressing his lady-love; birds are singing in the tall tree seen against the gold hill and blue sky of this delightful colour scheme.

SEALS AND INSCRIPTIONS. From the library of 'Abd al-'Aziz Bahādur Khān, Uzbeg Sultan of Transoxiana, this manuscript passed into that of the Great Mughals. An endorsement in the usual terms on the first folio, dated 11 Ardībahisht of the new reckoning of the first year of Akbar (963 = 1556), runs: سنه احد اردی‌بهشت یازدهم اکبر الله عرض دیده شد; another is dated 17 Ṣafar of the eleventh year of Shāh Jahān (1048 = 1638); yet another is dated 1049 = 1639; while further notes, including autograph entries by the Emperor Jahāngīr (dated 1014 = 1605) and Shāh Jahān (dated 1037 = 1628), are found on the first folios. [E. B. and B. W. R.]

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YŪSUF U ZULAIKHĀ

DATED 1550

A manuscript of the Yūsuf u Zulaikhā of Jāmī

SUBJECT AND ARRANGEMENT. For an earlier copy of the present work in this collection, and for further details of its authorship and contents, see No. 190 above.

MEASUREMENTS, ETC. 22·8 × 13·7 cm.; the written surface measures 13·8 × 7·6 cm.; 2 columns of 12 lines: 163 folios.

WRITING AND PAPER. The writing is an excellent *Nasta'līq* enclosed within gold, black, blue, red, and green rulings. The paper is of an ivory tone, gold sprinkled, polished, and thin but firm; the margins are coloured buff, green or blue, and gold sprinkled.

BINDING. The outside of the cover is of black leather ornamented with a sunk and gilt central medallion with two pendants and corners within a gilt ruling and a gilt cord border; the medallion and corners contain a bird and branch design in vermilion and gold; the inside is of dark red leather with centre and corners of gold tracing over blue and green.

DATE AND SCRIBE. The manuscript was copied in 957 (1550) by Aḥmad al-Ḥusainī.

ILLUMINATION. The manuscript is freely illuminated, especially the two opening pages (foll. 1*b* and 2) which are almost completely filled with elaborate ornament in blue,

gold, black, and various colours, most carefully executed, and remarkable for the complicated curvilinear geometrical patterning of the main rectangles in the body of the pages. These two pages, which contain verses of poetry, do not apparently belong to the manuscript.

On the next page (2*b*) is a well-executed heading in blue, gold, and colours, with a rather close floral design; and the rubrics throughout the poem are written in white on a gold ground with black foliage ornament flanked by coloured arabesques.

Fol. 108*b* contains a different type of ornament in parallelograms and triangles, occasioned by the oblique text, and foll. 162*b* and 163 are similarly decorated. The colophon page is ornamented with gold patterning, and a coloured floral strip in the centre of the page between the two columns of the text, which is written on cloud forms against a gold ground.

ILLUSTRATIONS. The three illustrations are good examples of mid-16th-century book-painting, influenced by the examples of Bihzād and his followers. The attitudes of the figures, especially in the miniature on fol. 109, are vividly portrayed and carefully diversified.

Some of the turbans have the typical Ṣafavī *kulāh.* Yūsuf is always depicted with a gold flame halo, the mark of sanctity.

The colours are good, but less brilliant than in many illustrations of the period. The light-blue ground of nos. 3 and 4 is noticeable, as are the rather tenuous blue and white clouds in the gold skies in all three miniatures.

The subjects of the miniatures are as follows:

(1) Fol. 65. Yūsuf, who has been thrown into a well by his brothers, is seated among the members of a caravan who have rescued him. Behind him stands a youth carrying the bucket in which Yūsuf was drawn out of the well. In the foreground an attendant watches a cauldron on a fire; near by are horses and camels. There are three negro attendants.

(2) Fol. 72. Yūsuf being sold in Egypt by Mālik. He is dressed in a red robe and is seated under a scales, Mālik standing behind him. Before him, and in the foreground, stand an old woman, who is struck by his beauty, and the bidders, with attendants bearing caskets.

(3) Fol. 109. Yūsuf appearing before Zulaikhā and the ladies of Egypt, who, overcome by his beauty, cut their fingers with their fruit-knives. The figures of Yūsuf, Zulaikhā, and the female attendant in the upper portion of this picture are curiously elongated.

[A. J. A. and J. V. S. W.]

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GULISTĀN AND BŪSTĀN

CIRCA 1550

A manuscript of the Gulistān and Būstān of Sa'dī

SUBJECT AND ARRANGEMENT. The text of the *Gulistān* is accompanied in the margin by that of the *Būstān*; in the colophon of the latter, the older title *Sa'dī-nāmah*

is given as the first alternative: تمام شد تصنیف سعدی نامه مشهور به بوستان بفرخی و فیروزی در روزگار پادشاه عادل اتابك ابو بکر بن سعد بن زنکی ادام الد ایامه ونصر اعلامه. This is evidently a transcription of the author's original colophon.

MEASUREMENTS, ETC. 24·7 × 15·2 cm.; the written surface measures 15·3 × 7·8 cm.; 10 lines, with 24 lines diagonally written in the margin; 175 folios.

WRITING AND PAPER. The writing is a fine *Nasta'līq* enclosed within gold, black, and red rulings. The paper is of a buff tone, polished and thin, set within more recent white margins; the ends of the marginal lines have been cut away.

BINDING. The outside of the cover is of black leather with a sunk and gilt central medallion with two pendants and corners within a gilt border, all containing a floral design in gold. The inside is of plum-coloured leather. A gilt tooled European title has been added to the spine at the beginning of the 19th century.

DATE AND SCRIBE. The manuscript was copied by Shāh Muḥammad about 1550.

ILLUMINATION. On foll. 1*b* and 2 is a finely illuminated title-page in blue and gold, with gold and coloured floral scrolls and arabesques. The rubrics of the *Gulistān* are written in gold; those of the *Būstān* in white, on a gold ground with floral scrolls. The triangles in the middle of the marginal text are ornamented in gold.

SEALS AND INSCRIPTIONS. The manuscript bears the ownership signature of I. Lee dated 1827, a price (156 rupees), and a bookseller's notice quoting from the works of D'Herbelot and Waring. [A. J. A.]

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GULSHAN I RĀZ

CIRCA 1550

The Gulshan i Rāz by Maḥmūd i Shabistarī

SUBJECT AND ARRANGEMENT. This popular *maṣnavī* poem by Maḥmūd ibn 'Abd al-Karīm ibn Yaḥyā al-Shabistarī, who died in 720 (1320), is a mystical treatise composed, according to the author, in 717 (1317) in great haste as a reply to some queries from an anonymous correspondent upon certain points in mystic doctrine. The work was edited and translated into German verse by J. von Hammer-Purgstall in 1838, and edited and translated into English verse by E. H. Whinfield in 1880. See further Ethé, *India Office Catalogue*, i, col. 995, no. 1814.

MEASUREMENTS, ETC. 23·2 × *c.* 15·0 cm.; the written surface measures 12·5 × 6·8 cm.; 2 columns of 13 lines; 37 folios.

WRITING AND PAPER. The writing is a *Nasta'līq* enclosed within gold, blue, and green rulings. The paper is polished and thin, set within margins of gold-sprinkled rose-coloured paper.

BINDING. The outside of the cover (which is later than the text) of dark brown leather with a flap has an inset panel covered with a scrollwork design in gold; the inside is of the original red-brown leather with an all-over floral design in gold in the field, a central medallion with two pendants, and corners of black tracery over blue and a gilt line and cord border.

DATE AND SCRIBE. The colophon is erased, but the manuscript was probably copied about 1550.

ILLUMINATIONS. On fol. 2 is an eight-cusped rosette of unusual design in lapis and gold of two tints in sixteenth-century style with the addition of red flowers. On fol. 2*b*, at the head of the poem, is an *'unvān* of similar technique embodying the title of the poem in gold script over white foliage scrolls on the lapis ground of the central medallion. The sub-titles are in gold script on lapis panels ornamented with foliage scrolls and there are similarly decorated triangular and square corner pieces.

SEALS AND INSCRIPTIONS. On foll. 2 and 35 are seals of ownership and various notes. [E. B. and A. J. A.]

219
CALLIGRAPHY

CIRCA 1550

A folding album of calligraphic specimens in Nasta'līq

SUBJECT AND ARRANGEMENT. This collection of samples of *Nasta'līq*, formerly in the library of the Seraglio in Constantinople, was compiled by Mīr 'Alī. The text in large script on one side of the page shows all variations, including separate and combined letters, of the Persian alphabet; that on the other consists of *ghazals* written in small vertical and oblique *Nasta'līq*, taken from the *dīvāns* of Sa'dī, Ḥāfiẓ, Jāmī, Kamāl Khujandī, Qāsimī, and Amīr Khusrau Dihlavī.

MEASUREMENTS, ETC. 18·4 × 11·9 cm.; the written surface measures 11·3 × 5·2 cm.; 2 lines to each page of large script, 2 small vertical and 8 oblique to each page of small script; 7 folios.

WRITING AND PAPER. The writing is enclosed between gold, blue, and green rulings. The paper is of a deep ivory tone, polished, and set between margins of similar gold-sprinkled paper.

BINDING. The outside of the 18th-century Turkish cover consists of boards covered in green, brownish grey, and blue marbled paper, bound round the edges with leather; the inside is of green-painted paper.

DATE AND SCRIBE. The album was compiled at Bukhara towards 1550 by Mīr 'Alī, presumably Mīr 'Alī al-Kātib, for whom see no. 205 above.

ILLUMINATION. On fol. 2*b* of the pages with large script is an *'unvān* in blue and gold with touches of red embodying a central cartouche containing white script; on the last folio of the pages of small script is a square decorated in blue and gold with floral ornament in colour. [E. B. and A. J. A.]

220

FOUR LEAVES FROM

AN UNIDENTIFIED WORK

CIRCA 1600

MEASUREMENTS, ETC. 36 × 23·5 cm.; 4 folios.

WRITING AND PAPER. Written in *Naskh.* Deep cream polished paper.

DATE AND SCRIBE. The fragment contains no colophon, but the date appears to be about 1600.

ILLUMINATIONS AND ILLUSTRATIONS. The fragment consists of two folios of illumination and a double-page miniature. The illuminations are as follows:

Fol. 1. A large design of floral scrolls in gold. Fol. 4*b* is similarly decorated.

Fol. 1*b*. A fine rosace or *shamsah* in blue and gold with touches of red, black, and white

Fol. 2. A similar *shamsah.*

Fol. 2*b*. Right-hand half of a double illuminated title-page, with the beginning of the preface to the work written in white on a central gold medallion.

The two halves of the miniature are on foll. 3*b* and 4.

Fol. 3*b*. A prince seated on a carpet in an open audience-chamber, with courtiers in attendance and a young man seated reading on a balcony. The margin is decorated with floral scrolls in gold.

Fol. 4. Preparation of food out-of-doors, supervised by a major-domo, and a groom leading a richly caparisoned horse. Similar decorated border. These paintings were executed in Turkey, judging by the turbans, but the artist was probably a Persian.

[B. W. R.]

PLATES

(a)

(b)

151. ANTHOLOGY

(a) f.15. LOVERS IN A GARDEN (b) f.353b. A LOVESICK LADY

Emery Walker Ltd. ph. sc.

157. SHĀH-NĀMAH

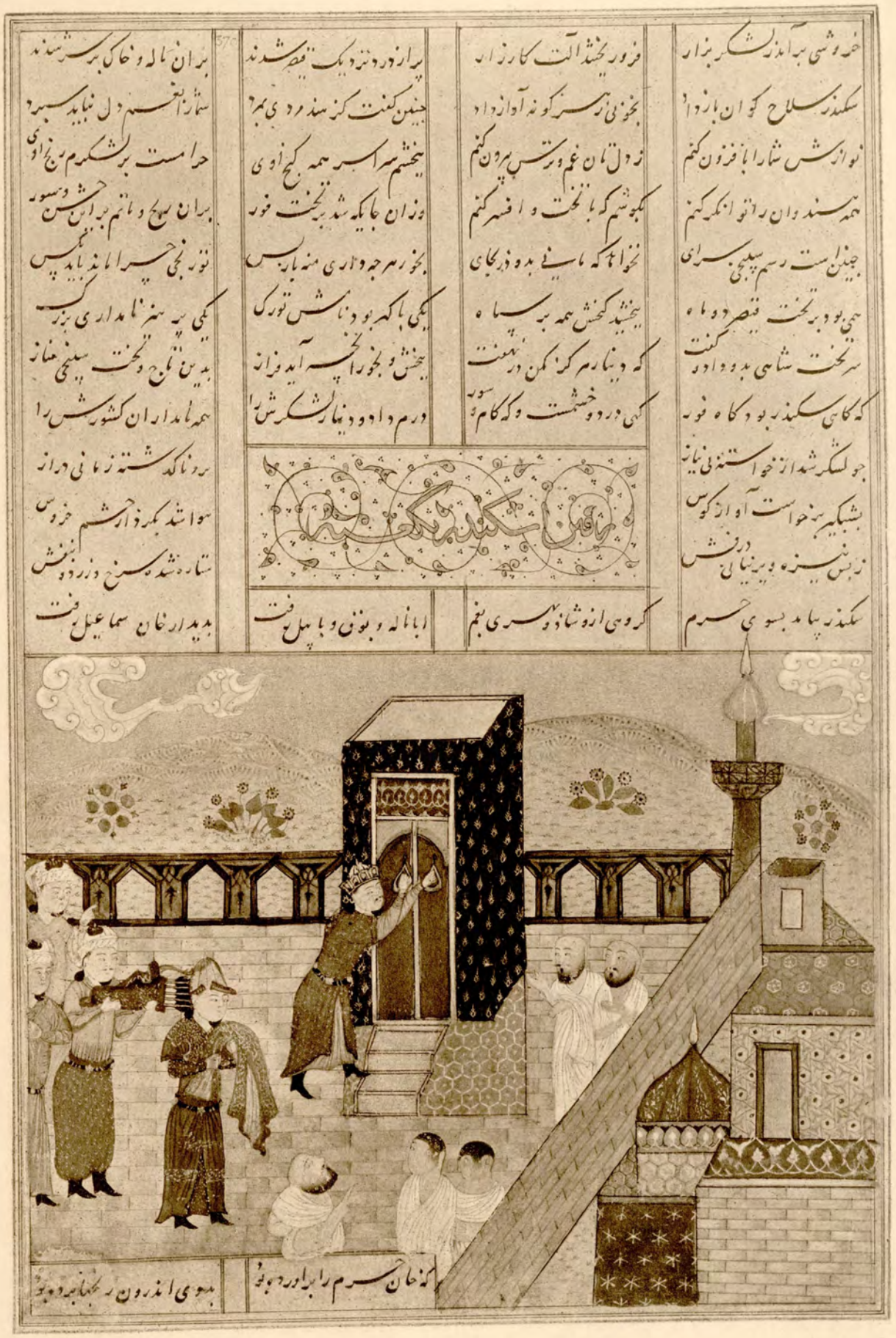
f.142. THE ESCAPE OF KAI KHUSRAU FROM TURAN

Emery Walker Ltd. ph.sc.

157. SHĀH-NĀMAH

f.283*b*. THE SHĀH LUHRĀSP SEATED IN A GARDEN

Emery Walker Ltd. phot.



157. SHĀH-NĀMAH

f.370. ALEXANDER AT THE KA'BAH

Emery Walker Ltd. ph. sc.

157. SHĀH-NĀMAH

f. 410*b*. BAHRĀM GŪR AND ĀZĀDAH AT THE CHASE

Emery Walker Ltd. phot.

(a)

(b)

158. SHĀH-NĀMAH

(a) f. 245. THE FIGHT BETWEEN GŪDARZ AND PĪRĀN

(b) f. 410. BAHRĀM GŪR DISPLAYING HIS SKILL BEFORE ĀZĀDAH

Emery Walker Ltd. phot.

158. SHĀH-NĀMAH

f. 295*b*. GUSHTĀSP SLAYS A DRAGON

Emery Walker Ltd. phot.

159. ANTHOLOGY

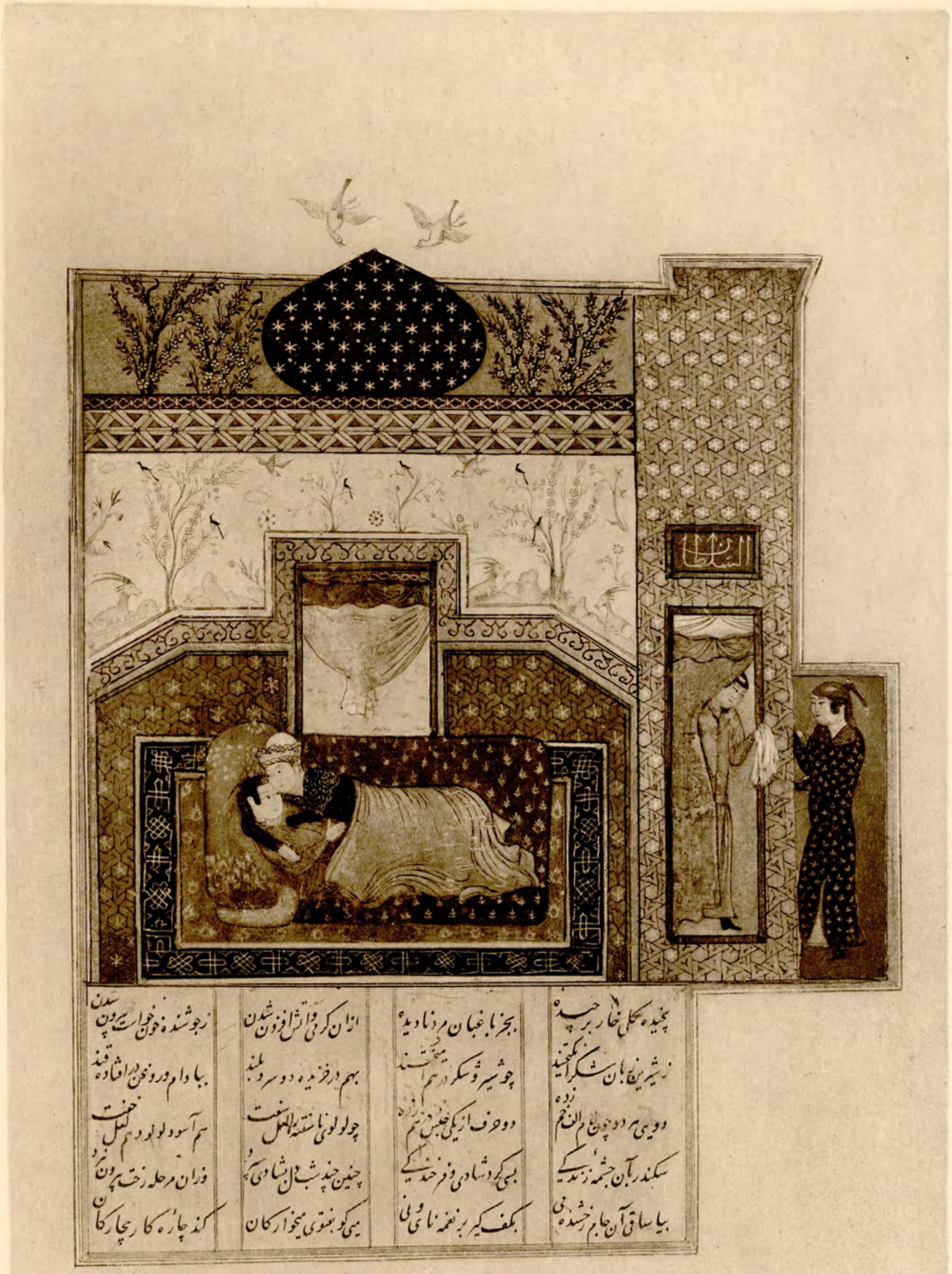
ff. 5*b*, 52*b*. ILLUMINATED PAGES

Emery Walker Ltd. phot.

162. NIZĀMĪ, KHAMSAH

f.73. SHĪRĪN VISITING THE SCULPTOR FARHAD

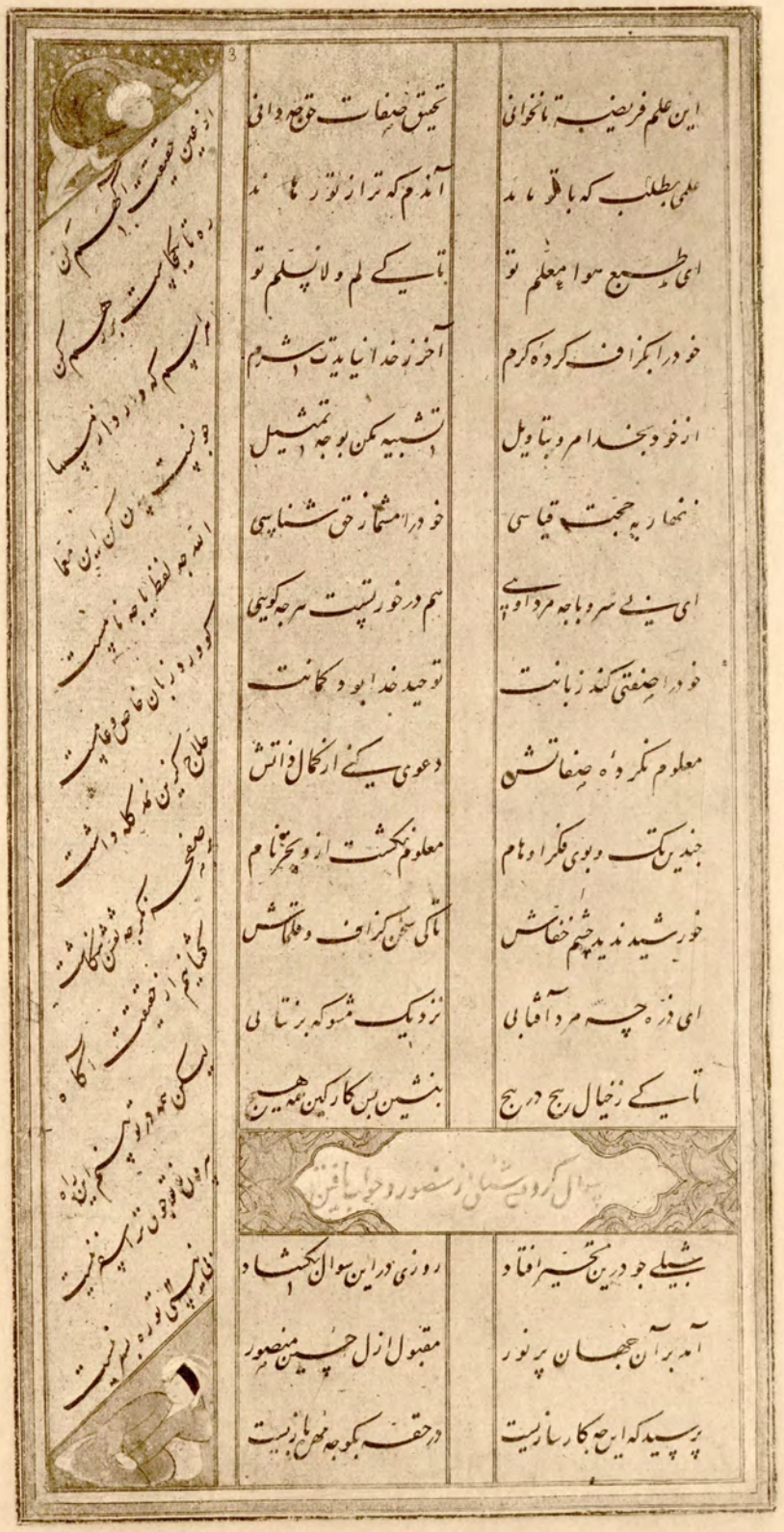
Emery Walker Ltd. ph. sc.



162. NIZĀMĪ, KHAMSAH

f. 327*b*. ALEXANDER AND THE PRINCESS

Emery Walker Ltd. ph. sc.



167. ZĀD AL-MUSĀFIRĪN

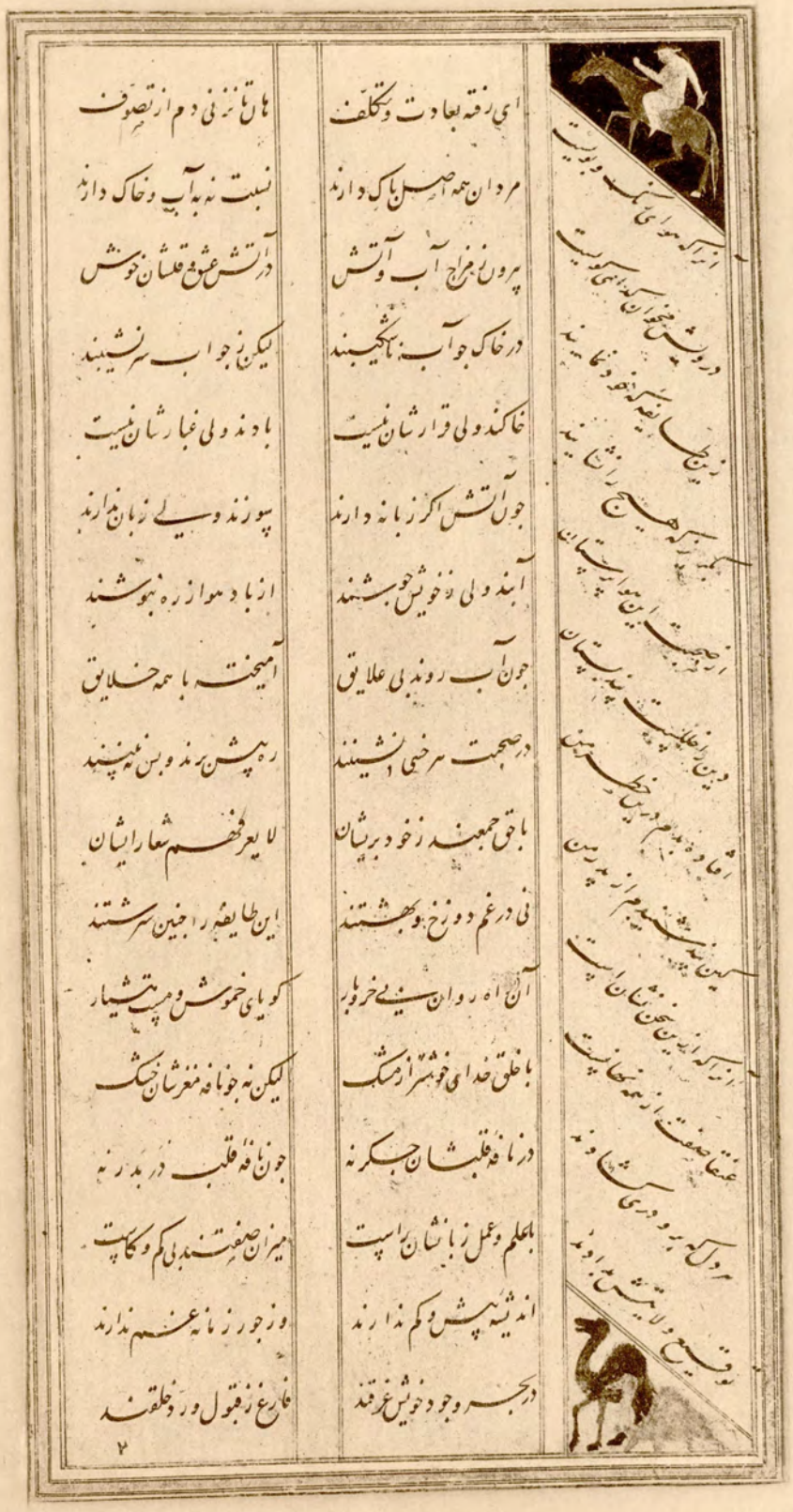
f.3. ILLUMINATED PAGE

Emery Walker Ltd. ph.sc.

167. ZĀD AL-MUSĀFIRĪN

f.3*b*. ILLUMINATED PAGE

Emery Walker Ltd. ph. sc.



167. ZĀD AL-MUSĀFIRĪN

f.11*b*. ILLUMINATED PAGE

Emery Walker Ltd. ph. sc.

171. NIZĀMĪ, KHAMSAH

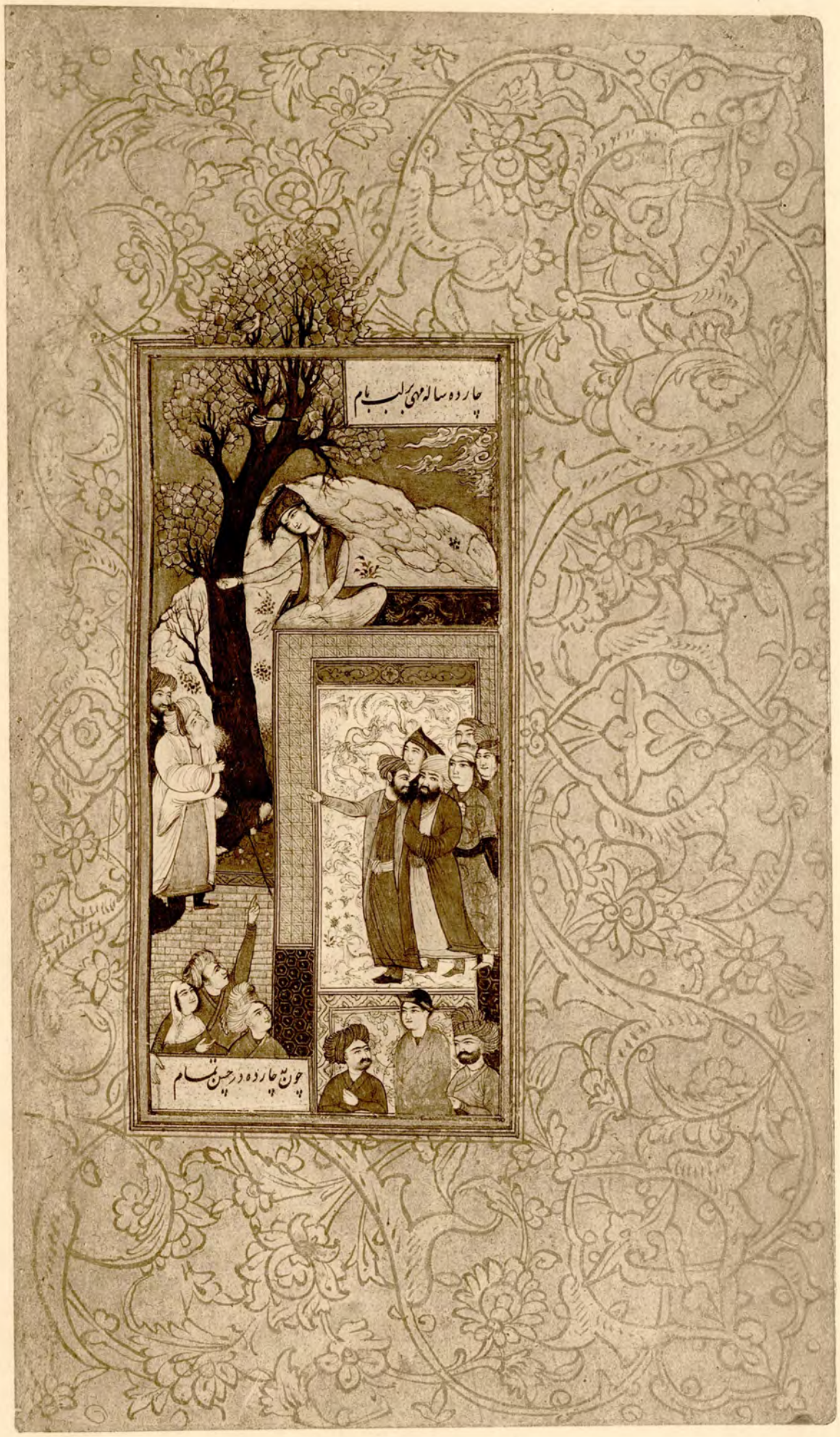
f. 51*b*. SHĪRĪN VISITING THE SCULPTOR FARHĀD

Emery Walker Ltd. ph. sc.

176. AL-HĀSIB AL-TABARĪ

ff. 45, 47*b*, 51, 56. ZODIACAL SIGNS AND CONSTELLATIONS

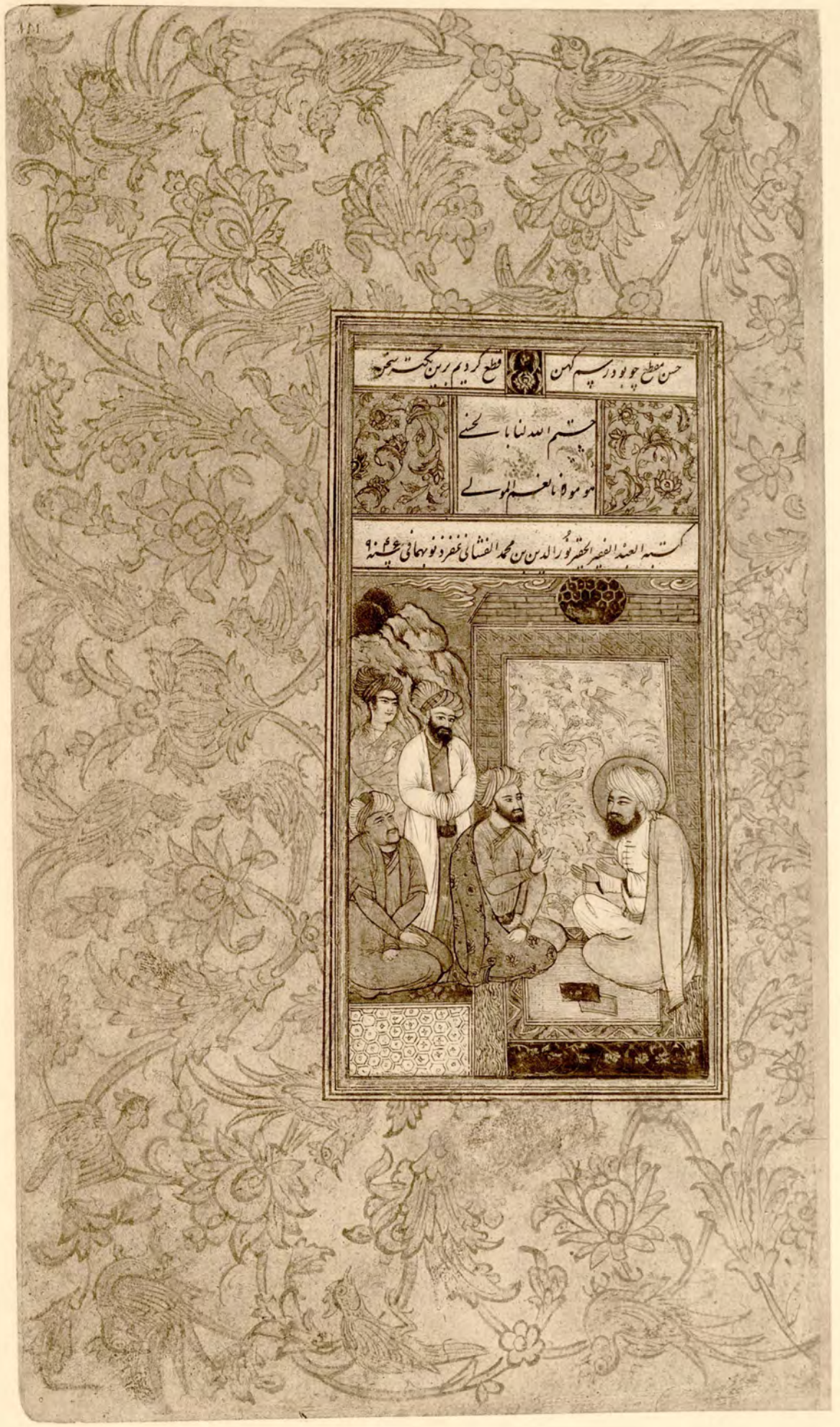
Emery Walker Ltd. ph. sc.



177. JĀMĪ, SUBHAT AL-ABRĀR

f.47*b*. THE ENAMOURED OLD MAN

Emery Walker Ltd. phsc



177. JĀMĪ, SUBHAT AL-ABRĀR

f.111. TAIL-PIECE TO THE MANUSCRIPT

Emery Walker Ltd. ph. sc.

182. NIZĀMĪ, KHAMSAH

f.69. SHĪRĪN VISITING THE SCULPTOR FARHĀD

Emery Walker Ltd. ph. sc.

182. NIZĀMĪ, KHAMSAH

f.134*b*. MAJNŪN AMONG THE ANIMALS

Emery Walker Ltd. photo.

182. NIZĀMĪ, KHAMSAH

f.174. BAHRĀM GŪR DISPLAYING HIS SKILL

Emery Walker Ltd. ph.sc.

آبیان خم که انداخته اند — از پی دام صید ساخته اند — مرد صیاد راه بشته بود — باگمان در کمین نشسته بود

بز مند صید را بخوردن آب — کند آن صید زخم خورده شتاب — بند ها را چنین کشای گره — کز نیوشنده بر نکو ید زه

کشت بشرای نهفته کوی جهان — هر کسی را عقیده ایست نهان — من و تو آنچه در جهان داریم — بهمه کس ظن آنچنان داریم

بد مبندیش کنت بد پستی — عاقبت بد کند بد اندیشی — چون بر آن آب قصه بگشادند — نان بخوردند و آب در دادند

آبی الحق به تشنگان درخورد — روشن و خوشگوار صافی و سرد — بانگ بر بشر زد میفکن تیز — که تو زانسو ترک نشین خیز

تا درین آب خوشگوار شوم — شویم اندام و بی غبار شوم — از عرقهای شورتن و رنجای — چرکه بر من نشسته سر تا پای

چرکه تن را زره فرو شویم — پاک و پاکیزه سوی ره پویم — صید را از کمند چاره کنم — آنگه این خم بسنگ پاره کنم

کشت بشرای سلیم دل برخیز — در چنین خم مباش نکته آمیز — چرکه تن را چرا در و ریزی — آب او خورده با دل انگیزی

هر که آبی خورد که بنوازد — در دی آب دهن نیندازد — صافیی را بدردی آلودن — چرکه شوان بر آینه سودن

تا دگر شه چون بتاب رسید — لب نوشین او بآب رسید — مرد بدرای کشتاو نشنید — هنر زشت خویش کردپدید

جامه برکند و جمله بر هم بست — خویشتن کرد کرد و در خم جست

چون در و رفت خم نه جایی بود — تا بن چاه دور رایی بود

زاب خوردن تنش بتاب افتاد — عاقبت غرقه شد بآب افتاد

بشر از انسو نشسته دل پر تاب — از پی آب کرده دیده پر آب

کشت باز این نبات زاد خام — آب را چرک او کند بدنام

کرد بر من سپلام خویش حرام — آنکه می در سپفال دارد سپنک

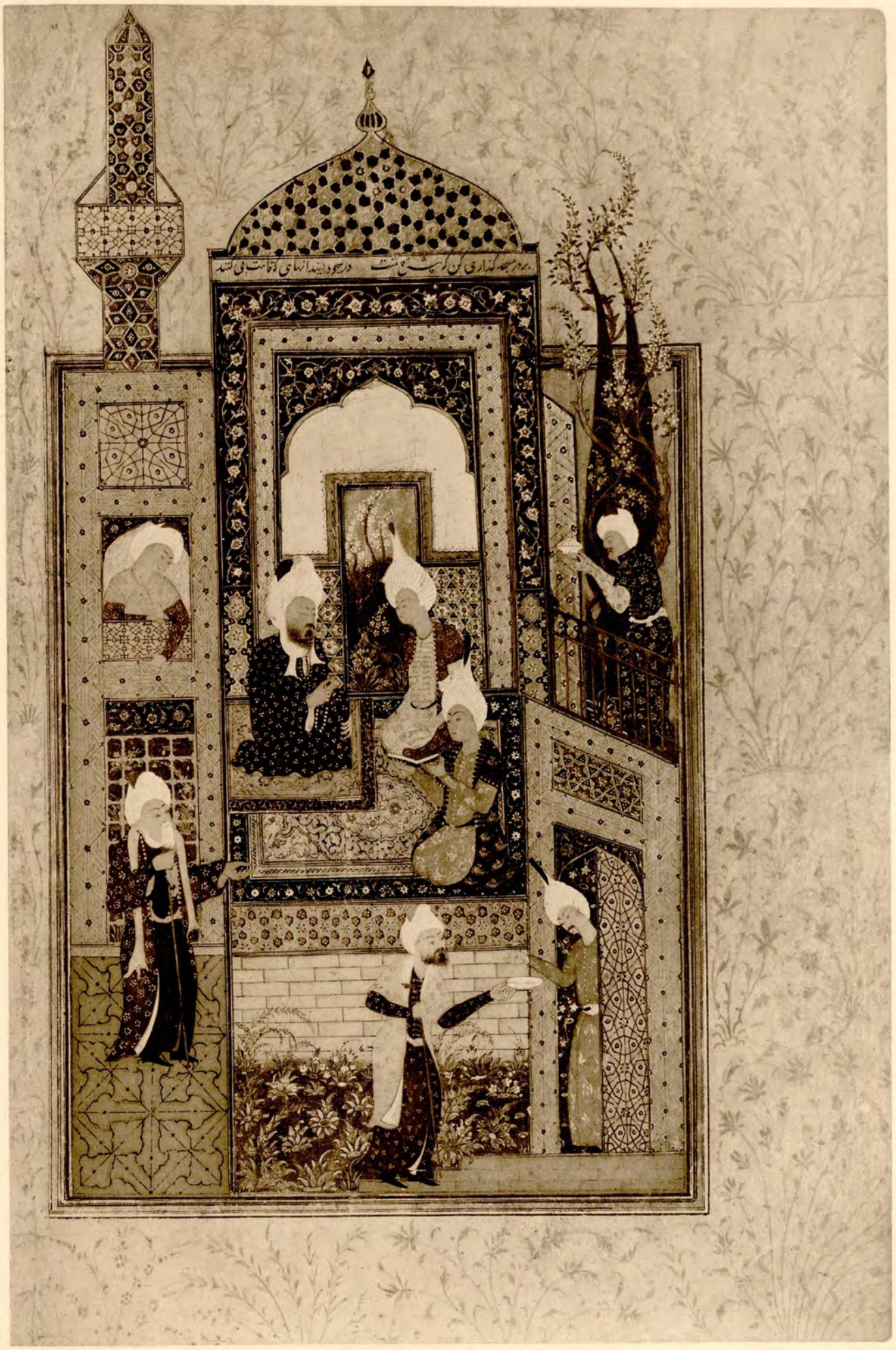
آرد آلودگی در آب زلال — این بد اندیشی از بدان آید

نه زپاکان و نجرد ان آید

Emery Walker Ltd. ph.sc.

182. NIZĀMĪ, KHAMSAH

f.189*b*. BISHR'S GRIEF AT THE DROWNING OF HIS FRIEND



188. SA'DĪ, BŪSTĀN

f. 77*b*. THE BEGGAR AT THE DOOR OF THE MOSQUE

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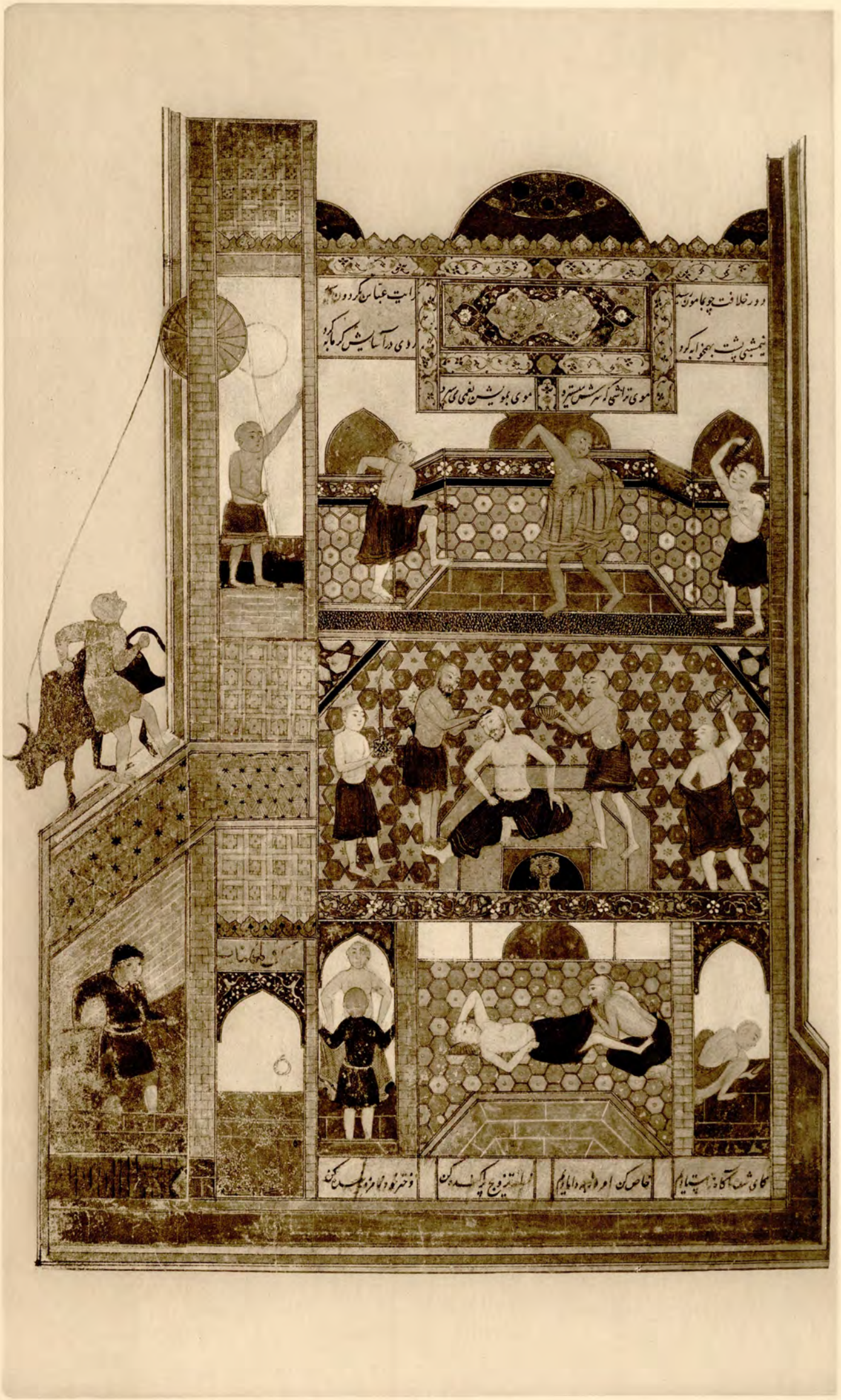

195. NIZĀMĪ, KHAMSAH

f.33. SCENE IN A BATH

Emery Walker Ltd. ph. sc.

195. NIZĀMĪ, KHAMSAH

f.145*b*. MAJNŪN WATCHING THE CAMEL FIGHT

Emery Walker Ltd. ph. sc.

195. NIZĀMĪ, KHAMSAH

f.381*b*. ALEXANDER AT THE DIAMOND MOUNTAIN

Emery Walker Ltd. ph. sc.

196. NIZĀMĪ, KHAMSAH

f.32*b*. SCENE IN A BATH

Emery Walker Ltd. ph. sc.

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196. NIZĀMĪ, KHAMSAH

f.135*b*. LAILA AND MAJNŪN AT SCHOOL

Emery Walker Ltd. ph.sc.

196. NIZĀMĪ, KHAMSAH

f.160. MAJNŪN AMONG THE ANIMALS

Emery Walker Ltd. ph.sc.

196. NIZĀMĪ, KHAMSAH

f. 223. THE GARDEN OF THE FAIRY PRINCESS

Emery Walker Ltd. phsc.

196. NIZĀMĪ, KHAMSAH

f.349. KHIZR FINDS THE WATER OF LIFE

Emery Walker Ltd. ph. sc.

209. JĀMĪ, SAB‘AH

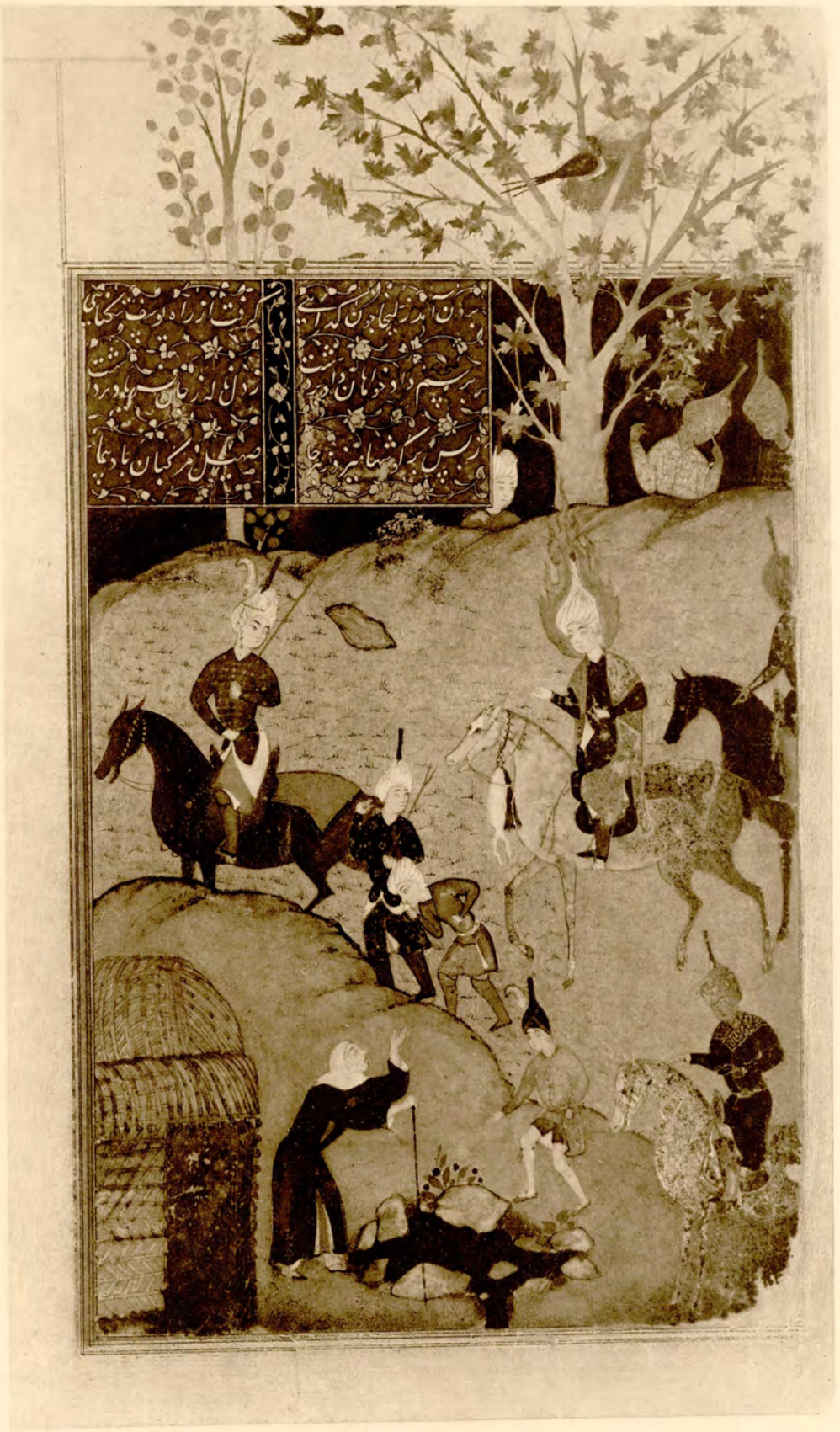
2. PAGE FROM THE POEM SALĀMĀN AND ABSĀL

Emery Walker Ltd. phot.

210. JĀMĪ, SUBHAT AL-ABRĀR

2. PAGE WITH MARGINAL ILLUMINATIONS

Emery Walker Ltd. phot.



211. JĀMĪ, YŪSUF AND ZULAIKHĀ

f.146*b*. THE MEETING OF YŪSUF AND THE AGED ZULAIKHĀ

Emery Walker Ltd. ph.sc.

212. ʿAJĀʾIB AL-MAKHLŪQĀT

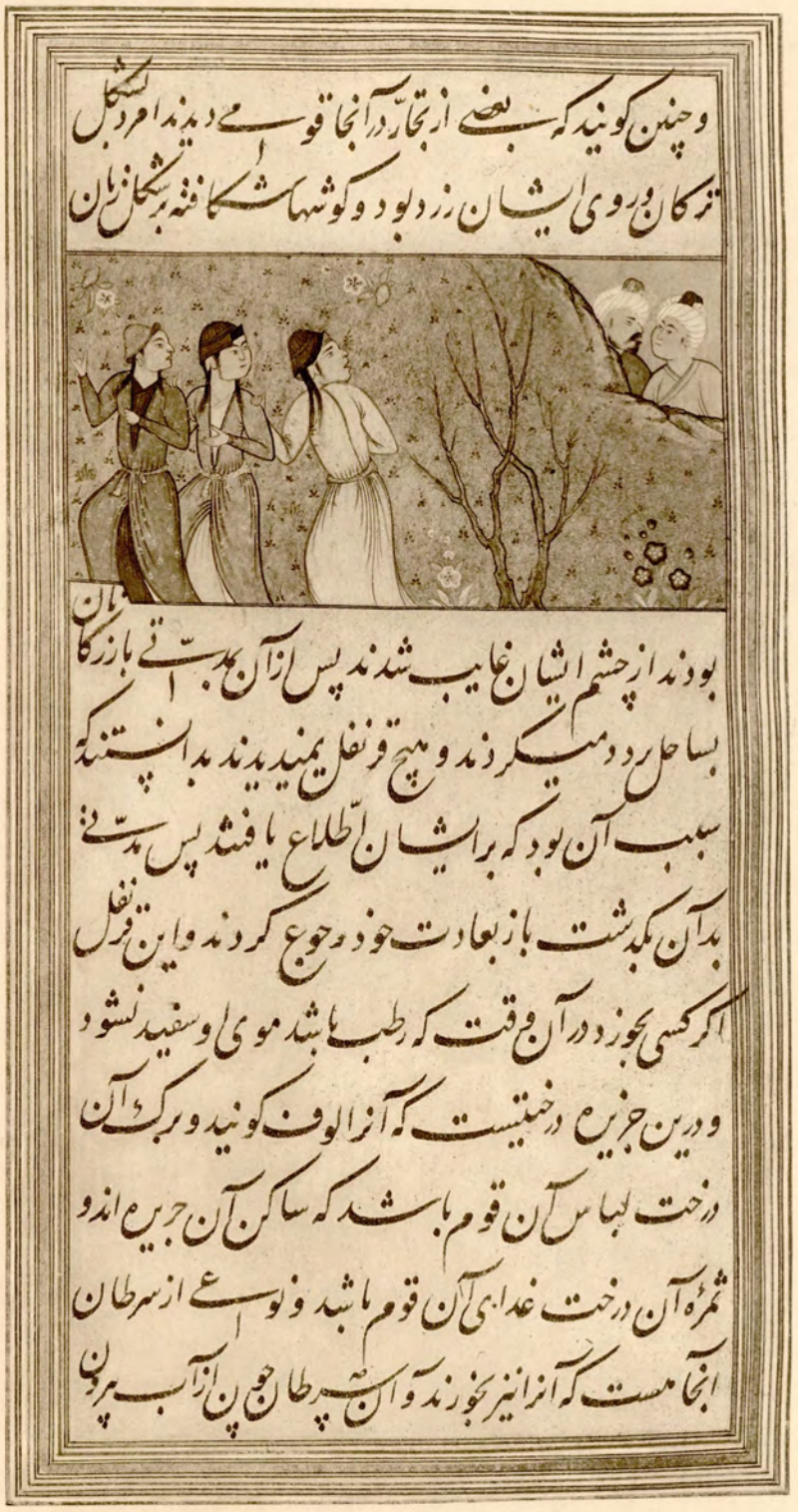
f.108*b*. STRANGE INHABITANTS OF AN ISLAND

Emery Walker Ltd. phot.

212. ʻAJĀʼIB AL-MAKHLŪQĀT

f.111. CANNIBALS ON AN ISLAND. A LION-APE AND A UNICORN

Emery Walker Ltd. ph. sc.



212. ʿAJĀʾIB AL-MAKHLŪQĀT

f.116. THE SHY INHABITANTS OF THE ISLAND OF BARṬĀʾĪL OBSERVED BY MERCHANTS

Emery Walker Ltd. ph. sc.

212. ʿAJĀʾIB AL-MAKHLŪQĀT

f.366. A MERCHANT ROBBED OF HIS PURSE BY A MONKEY

Emery Walker Ltd. ph.sc.

212. ʻAJĀʼIB AL-MAKHLŪQĀT

f.425. THE JINN WRESTLING WITH THE HUSBAND

Emery Walker Ltd. ph. sc.

212. ʻAJĀʼIB AL-MAKHLŪQĀT

f. 518*b*. MARVELS OF CREATION

Emery Walker Ltd. ph. sc.

(a)

(b)

(c)

(d)

(e)

(f)

(g)

212. ʿAJĀʾIB AL-MAKHLŪQĀT

(a) f.249*b*. *(b)* f.513. *(c)* f.521. *(d)* f.436. *(e)* f.119. *(f)* f.486*b*. *(g)* f.491*b*.

MARVELS OF CREATION

Emery Walker Ltd. ph.sc.

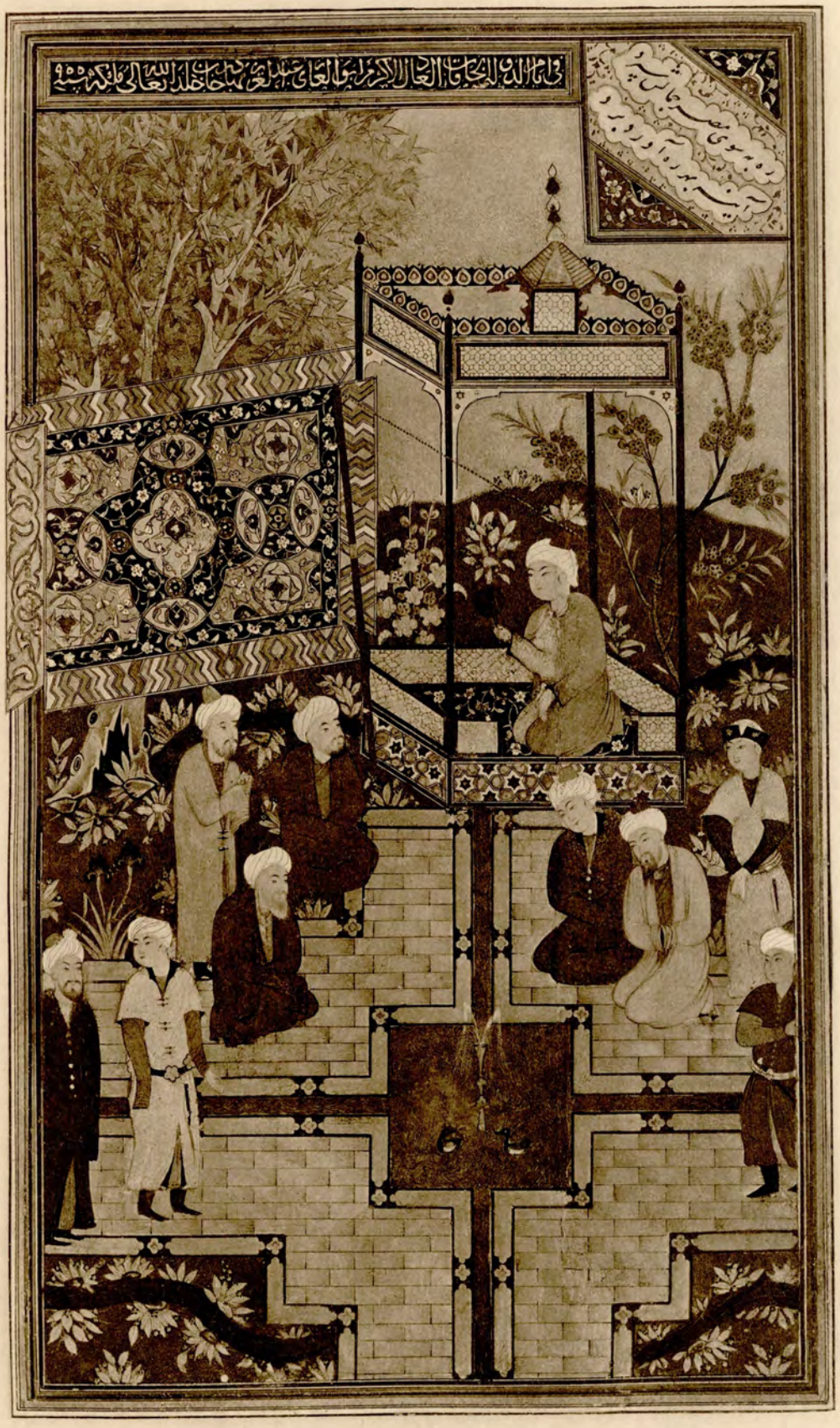
(a)

(b)

214. SHĀH-NĀMAH

(a) f.139. ISFANDIYĀR SLAYS THE SĪMURGH (b) f.302*b*. RUSTAM CAPTURES HIS CHARGER RAKHSH

Emery Walker Ltd. ph. sc.

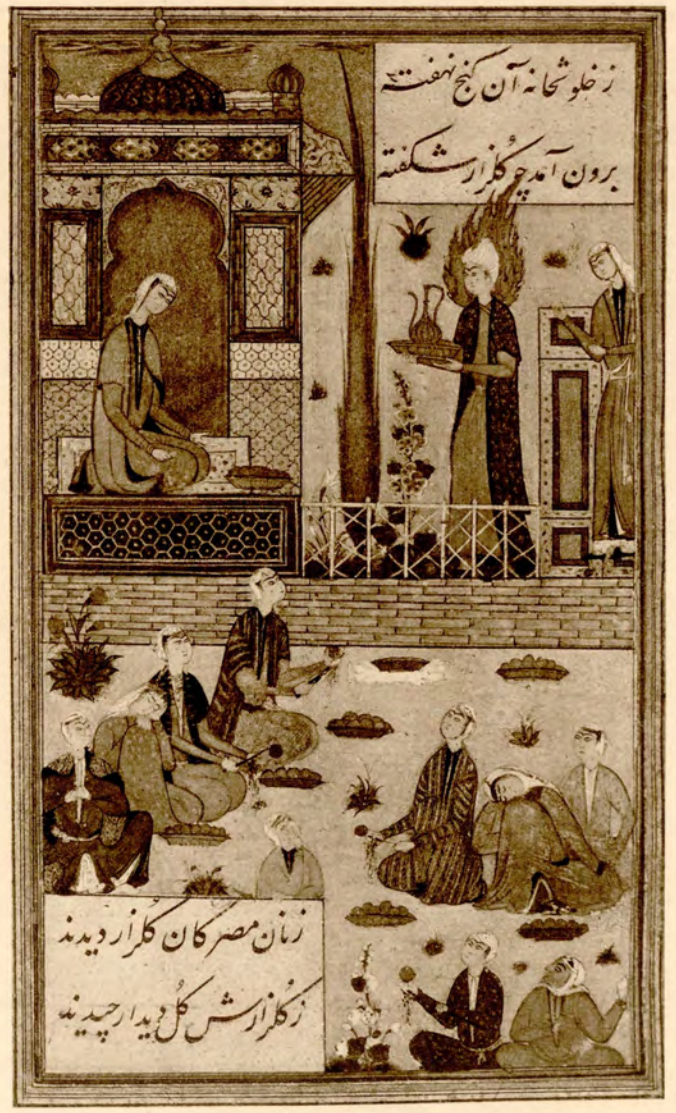


215. JĀMĪ, TUḤFAT AL-AḤRĀR

f. 37*b*. THE PROPHET YŪSUF GRANTING AUDIENCE

Emery Walker Ltd. ph. sc.

(a)



(b)

216. JĀMĪ, YŪSUF AND ZULAIKHĀ

(a) f.72. YŪSUF SOLD IN THE MARKET (b) f.109. YŪSUF APPEARING BEFORE THE WOMEN OF EGYPT

Emery Walker Ltd. ph. sc.

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